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GUITAR WORLD®

NO. 48

Acoustic

The Acoustic Allman Brothers Band

IN-DEPTH LESSON

Plus! Exclusive Interviews with **DICKEY BETTS & GREGG ALLMAN**

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UNPLUGGED ARRANGEMENTS!

The Grateful Dead's 'CASEY JONES' &
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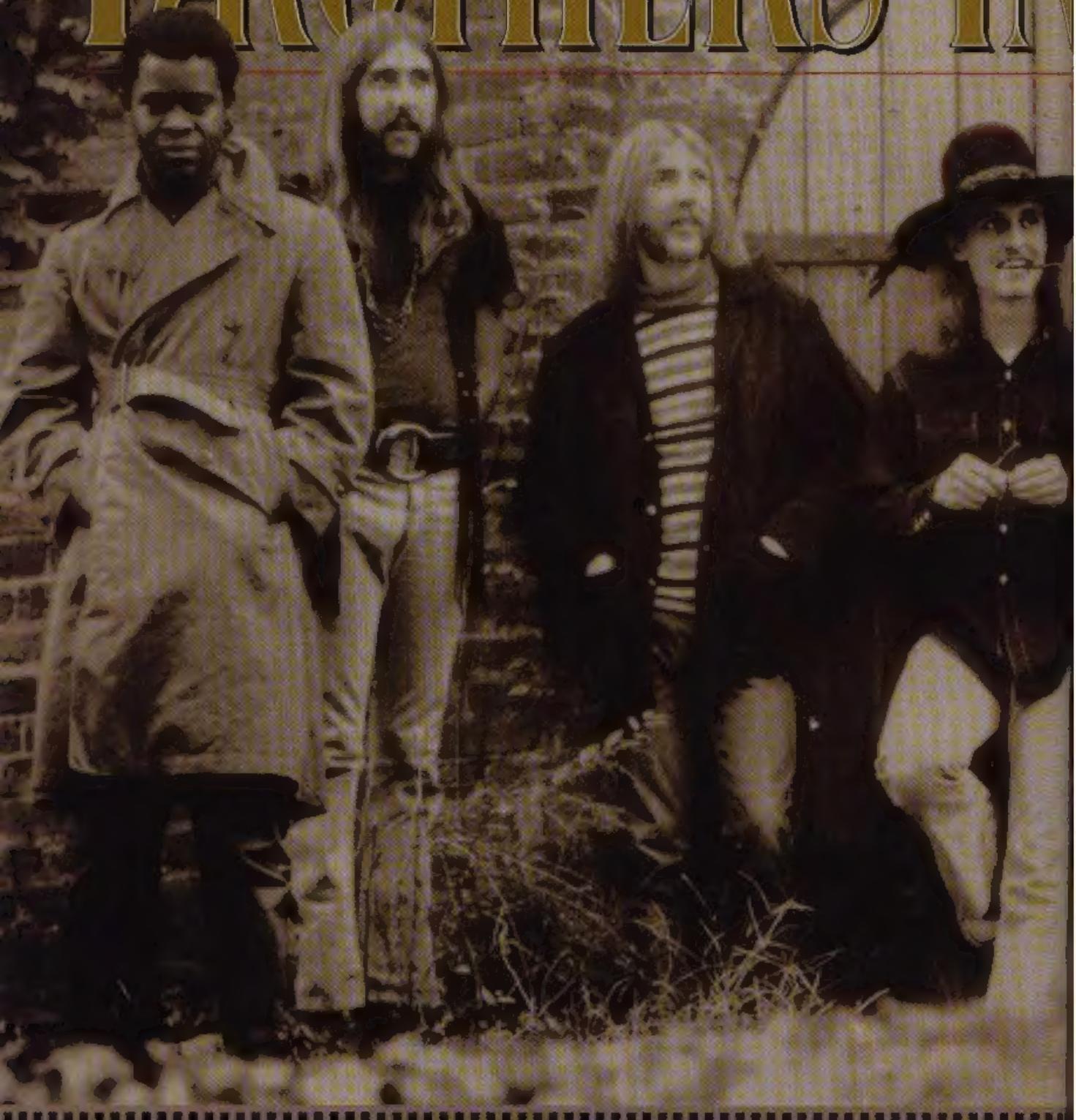
6 SONGS

DAVE MATTHEWS BAND	Everyday
NIRVANA	The Man Who Sold the World
FIVE FOR FIGHTING	Superman (It's Not Easy)
SIMON & GARFUNKEL	The Boxer
BON JOVI	Wanted Dead or Alive
GUNS N' ROSES	Used to Love Her

WITH E-Z GUITAR
ARRANGEMENTS!



BROTHERS IN



The Allman Brothers Band: The classic lineup (left to right) Jaimoe Johnson (drums), Berry Oakley (bass), Duane Allman (guitar), Butch Trucks (drums), Gregg Allman (vocals).

ARMS

The acoustic Allman Brothers, featuring Dickey Betts,
Gregg Allman and a lesson you'll never forget.



Dickey Betts (left) and Duane Allman

SOUTHERN COMFORT

How to play the Allman Brothers Band's greatest acoustic hits

By ANDY ALEDORT

The bluesy, incendiary music made by the legendary Allman Brothers Band is as powerful and influential as any to come out of rock, Southern or otherwise. The original and most important incarnation of the band, which formed in 1968, was built around the playing of not one but two giants of the electric guitar, Duane Allman and Dickey Betts. They were the prime architects of a sound which, with its seamless integration of country, blues, rock, soul/R&B, bluegrass and jazz influences, remains dynamic, unique.

It is as guitarists, however, that Betts and Allman really made their mark. The very

mention of the band's name instantly brings to mind the beautifully harmonized lines that have helped make ABB songs like "In Memory of Elizabeth Reed," "Whipping Post," "Hot 'Lanta," and "Blue Sky" eternal rock classics.

For all Betts and Allman's heralded electric virtuosity, there was more to the Allman Brothers' sound than vintage Les Pauls played through Marshall 100-watt "plexi" amplifiers. Duane and Dickey, along with frontman/organist Gregg Allman, were also fine acoustic guitar players who used the instrument to great effect on some of the band's most memorable songs, including

"Midnight Rider," "Melissa" and "Little Martha." In this lesson, we will examine the signature acoustic guitar parts on these songs.

The timeless "Midnight Rider" (*Idlewild South*) was written by Gregg Allman and features Duane on acoustic guitar. The song begins with him employing banjo-style "hybrid picking" (pick and fingers) to arpeggiate a second-position D5 chord (FIGURE 1A). (To arpeggiate a chord means to play the notes individually and in quick succession, usually moving from the lowest note in the chord voicing to the highest; moving from the highest note to

the lowest is sometimes referred to as a "reverse arpeggio.") Hybrid picking involves the use of the pick in conjunction with fingerpicking. The pick is held by the thumb and index finger, and the middle and ring fingers do the picking. The first three notes of the figure should be played with the pick, middle and ring fingers, respectively, using a quick "rolling" motion from the lowest to the highest string (this technique is often referred to as a "banjo roll"). On beat 2, strum the full D5 chord with the pick.

One of the most instantly recognizable—and often copied—acoustic guitar figures associated with the Allman Brothers is the verse rhythm part to "Midnight Rider," depicted in FIGURE 1B. Played around the

There's more to the Allman Brothers' sound than vintage Les Pauls played through Marshall 100-watt "plexi" amplifiers.

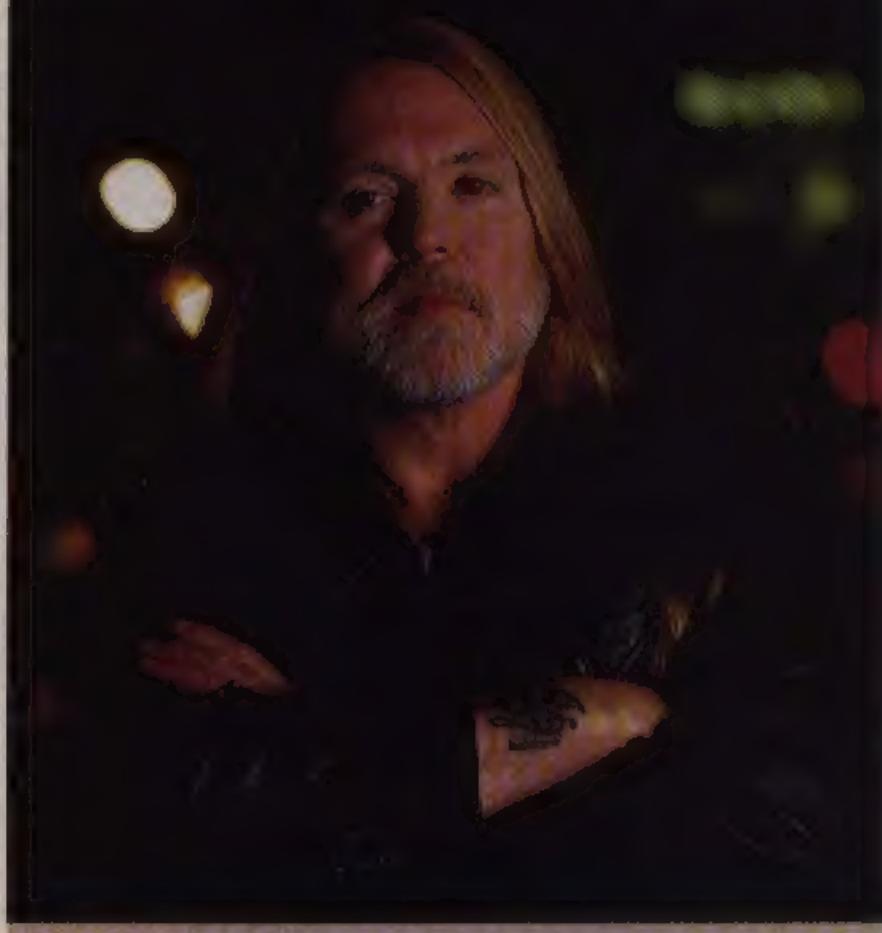
same D5 chord shape shown in FIGURE 1A, this part features a bass line made up of the A and C notes on the fifth string. This one-bar riff is repeated throughout all of the verse sections, and is also played behind the first part of the guitar solo.

FIGURE 1C illustrates the acoustic rhythm part strummed during the song's chorus, which consists of standard Gm and C barre chords in the first two measures, followed by a return to the D5 verse riff.

After the first four bars of the guitar solo, the band shifts into what is essentially a whole-step modulation down to the key of C, as the chords C and Bb alternate behind complementary melodic figures played by two electric lead guitars. FIGURE 1D shows all three of these guitar parts: Guitar 1 plays the high melody, based on a C triad (C E G) and a Bb triad (Bb D F); Guitar 2 plays a melodic figure based on the C hexatonic scale (C, D, E, F, G, A); and Guitar 3, the acoustic, strums stock C and Bb barre chords.

Gregg Allman recorded a hauntingly beautiful version of "Midnight Rider" on his 1973 solo album, *Laid Back*. This arrangement differs considerably from the familiar ABB version featured on *Idlewild South*. As FIGURE 2 illustrates, although the

GREGG ALLMAN: Organic Acoustic



Acertain side of me has always viewed myself as a folk singer with a rock and roll band," says Gregg Allman. "I developed that folky perspective from people like Tim Buckley, Stephen Stills and Jackson Browne, and it's always stuck with me."

For more than 30 years, fans have seen Allman seated behind a Hammond B-3, belting out the blues with the Allman Brothers Band. The image is so ingrained that even some longtime, hardcore ABB devotees are unaware that Allman is also a fine fingerstyle player. He wrote some of the band's greatest acoustic compositions, including "Melissa" and "Midnight Rider," folk-infused tunes that have been staples of classic rock radio for more than three decades.

Electric guitars scare me. You can't make up for talent with volume."

happening. And the only song I've ever written on a Hammond is "Dreams."

GW "Melissa" has had an enduring impact on pop music, with that beautiful progression often cropping up even today in rock and country music. The voicings you used in that song are part of every rock guitarist's chordal vocabulary.

GA Thank you. That's a hell of a compliment. I figured those chords out in a pretty simple way, actually. One day I picked up my brother's axe, which he tuned to natural [open]

DICKEY BETTS: More Than a Les



Dickey Betts wants to make one thing perfectly clear: "I am not an acoustic guitar player," insists the Allman Brothers Band legend. "I know too many great pickers to claim to be one. It's just something I do on the side, as a supplement to my real thing—playing the electric guitar."

Betts does himself a grave injustice. The Southern rock pioneer and master of the gold-top Les Paul is also a formidable acoustic player, fingerpicking and flatpicking in a style heavily influenced by classic Delta and ragtime blues, and the old-timey music he heard growing up in Florida. He also plays a mean acoustic slide.

Though the Allman Brothers, of which Betts was a core member until his dismissal earlier this year, are far better known for their electric, blues-heavy Southern rock sound, they have always been an acoustic force as well. Unplugged songs from the band's classic per-

iod that feature Betts include "Little Martha," the sparkling duet with Duane Allman that closes *Eat a Peach* (1972), and the Dobro-powered "Pony Boy," from 1973's *Brothers and Sisters*. In 1974, Betts released the solo album *Highway Call*, a record that showcases Betts's country side and is just loaded with quick pickin' and serious strummin'.

In the years following the ABB's 1988 reformation, the band, with Betts, Warren Haynes and Gregg Allman on guitar, often performed acoustic sets mid-show. A highlight of the 1995 live album *2nd Set* is Betts's stunning, unplugged version of his great jazzy instrumental, "In Memory of Elizabeth Reed."

Betts, who since his departure from the ABB has been playing with his own electric band, says that he is seriously contemplating recording an acoustic album this winter. All this from a man who is "not an acoustic guitar player."

GUITAR WORLD **ACOUSTIC** Did you and Duane often play acoustic guitar together?

DICKEY BETTS Yeah. Both of us really loved Robert Johnson and Blind Willie McTell, and he really dug Lightnin' Hopkins. We played backstage, in hotel rooms and on buses all the time. Duane usually had his Dobro, I had a Martin and [ABB bassist] Berry Oakley had a Gibson Hummingbird. The first real acoustic song we recorded was "Little Martha," which Duane wrote for his partner, Dixie. "Little Martha" was his pet name for her.

GW Was that instrumental typical of the kind of stuff you and Duane would sit around and play?

SB No, it wasn't typical at all. We would mostly play blues. "Little Martha" sounded more like something I might write than Duane, but if you are writing something for your girl-

"We played backstage, in hotel rooms and on buses all the time. Duane usually had his Dobro, I had a Martin and Berry Oakley had a Gibson Hummingbird."

friend, it's natural to gravitate towards that sound rather than a hard blues. He wrote it over a long period and showed us parts, so it wasn't a surprise when he brought it in.

It's played in straight [open] E tuning [low to high: E B E G# B E]. I played the low harmony and Duane played the high harmony. We recorded one version with just the two of us and one with Berry on bass, and went back and forth on which version to release. The album had it without bass, but the version with Berry was released on [the 1989 box set] *Dreams*.

GW The Allman Brothers often used acoustics to fatten up the sound of songs like "Blue Sky" and "Trouble No More."

SB It's also on "Revival," and a few others. That last one was all Duane. He was a lot more studio savvy than the rest of us because of his experience at Muscle Shoals [Duane worked with the famed studio musicians at Muscle Shoals, Alabama, on recordings by Wilson

song is sung in the key of D, Allman plays the folk-style accompaniment with his guitar tuned to open G (low to high: D G D G B D). He alternates D octaves on the open sixth and fourth strings with his thumb while plucking a bluesy, syncopated melody on the top three strings with his fingers. He takes a similar fingerstyle approach, also with his guitar in open G, to play his acoustic version of "Come and Go Blues," which appears on the Gregg Allman box set, *One More Try: An Anthology* (Capricorn/ Polygram). (The electric, ABB version is featured on *Brothers and Sisters*.)

Gregg also penned the beautiful acoustic ballad, "Melissa," featured on the ABB's 1972 album, *Eat a Peach*. "Melissa" is built around a primary acoustic guitar part, which, although played in standard tuning, somehow sounds like it's in an open tuning. This is because "inside" chord voicings—chord shapes played on the fifth, fourth and third strings—are sounded in conjunction with the open low E, B and high E strings, lending an ethereal vibe associated with open tunings.

FIGURE 3A depicts the song's repeated four-bar intro, in which E, F#m7add4/E and Emaj7 chords are played in the manner described above. Notice that the grips for F#m7add4/E and Emaj7 are the same, but are played two frets (one whole step) apart on the fingerboard. When playing these chord voicings, be sure to allow all of the strings to ring clearly. This figure is played for the first four bars of the verse and is followed by a repetition of the first two bars. FIGURE 3B illustrates the next part of the verse section that begins in the seventh bar. A similar approach is used for the chordal movement here, with three-note chord shapes ascending over a droning open bass note, in this case the open A string. Measures nine and 10 restate the first two bars of the verse pattern, and the progression ends in bars 11 and 12 with Cmaj7 and B chords.

Eat a Peach was, tragically, the last ABB studio album to feature

CONTINUED ON PAGE 30

FIGURE 1 "Midnight Rider"

$\text{J} = 84$

A) intro

D6

unison picking

B) main verse riff

D6

(play 6 times)

C) chorus

Gm

D) guitar solo, meas. 5 and 6

C Bb

Dr. 1 (sec.)

Dr. 2 (sec.) Bb

Dr. 3 (sec.) C Bb

pic.

FIGURE 2 "Midnight Rider" verse pattern (Greg's version)

Open G tuning (low to high: D G D G B D).

A) intro/verse

E

B) verse, meas. 7-12

A Bm/A Amaj7 D/A E F#m7/E

Emaj7 F#m7/E Cmaj7 B

picks

ALLMAN BROS. BAND

CONTINUED FROM PAGE 1

Duane Allman, who died on October 29, 1971, following a motorcycle accident. Among the album's highlights is the beautiful "Little Martha," recorded by Duane and Betts on a pair of acoustic guitars, both in open E tuning (low to high: E B E G# B

E). The song is fingerpicked with the thumb, index and middle fingers in a somewhat complex and, at times, free-flowing manner. FIGURE 4A depicts the primary melodic figure in the tune. The two guitarists harmonize the melody in

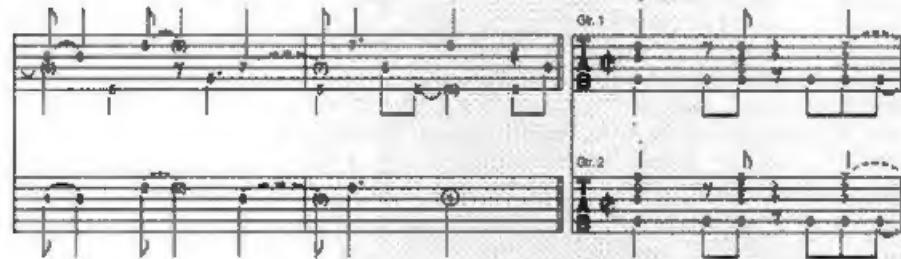
thirds, with Duane (Gtr. 1) playing the higher harmony and bass notes while Dickey (Gtr. 2) supplies the lower harmony. Both guitarists play in the first position for the first four measures, which are repeated. The melody is then transposed

up a fourth, to A, for the next four bars. For this part, Duane barres his index finger at the fifth fret and plays pretty much the same pattern he did in bars 1-4, but five frets higher, in the fifth position. Interestingly, Dickey transposes his lower harmony part up a fourth as well, but remains in the first position for these four measures. (He probably chose to do so because he wanted the brighter timbre he could get by playing on the treble strings in the lower fretboard area.) To master the intricate right-hand fingerpicking pattern employed in each part, practice the piece slowly while tapping your foot, gradually bringing the tempo up to speed.

FIGURE 4B illustrates the second theme, wherein shifting chord voicings are played against an open B (fifth-string) pedal tone. Note that Dickey plays the higher part during this section. The phrase ends with a descending arpeggiated pattern in measures 7 and 8; notice that bar 8 is in 2/4 time. Even if you plan on playing "Little Martha" as a duet with a friend, it's a good idea to learn both parts. You'll not only gain a greater appreciation for Allman and Betts's playing, but also an increased insight into the art of the duet. [An excellent solo guitar arrangement of "Little Martha" appears in *Guitar World Acoustic* #27—Ed.]

FIGURE 4 "Little Martha" $\text{♩} = 99$
Open E tuning (low to high: E B E G# B E).

A) 1st theme ("verse")



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TRACKS

Solo acoustic guitar arrangements of the Grateful Dead's "Casey Jones" and



Welcome to the magic world of "Unplugging," where each issue I miraculously transform original band arrangements of classic rock songs into solo acoustic guitar art. This issue, we unplug the Grateful Dead's funky "Casey Jones" (Workingman's Dead) and Cheap Trick's power-pop classic, "I Want You to Want Me" (At Budokan). Both arrangements are in standard tuning and require the use of a capo, so get yours handy, and let's get started.

The original version of "Casey Jones" is in the key of C and features Jerry Garcia and Bob Weir's twangy electric guitars, backed by bass and drums. The solo guitar accompaniment I've devised is played as if the song were in G, with a capo at the fifth fret to transpose everything up a fourth to the original key, and uses full-sounding, easy-to-play open chords.

FIGURE 1 depicts my one-guitar arrangement of the song's brief two-bar intro. What I've done here is appropriate one of Garcia's tasty licks from the re-intro after the first chorus, heard at 0:26 on the original recording, and used it as a stand-alone intro phrase. As a performance option, you could play the first two quarter notes staccato (short and detached). Try playing them both ways—normally and staccato—and decide which way you prefer.

This two-bar phrase leads right into the song's first chorus, shown here in FIGURE 2. As you can see, this part basically goes back and forth from G to C (both chords are in the first position, relative to the capo), with "sus4" embellishments added to the C chord. The important thing here is to establish a solid rhythmic and



Cheap Trick's "I Want You to Want Me" by JIMMY BROWN



UNPLUGGING



דרכם של מושלים

harmonic accompaniment behind the vocal while emulating the funky groove created by the rhythm section on the original recording. Be sure to use palm muted downstrokes for all the eighth notes, and strive for a "pumping" feel as you strum the chords, accenting beats 2 and 4 in the first measure to create a hearty back-beat. Notice how, in the second half of bar 2, the accents shift to the eighth-note upbeats to emphasize the Csus4 chords.

After the chorus, you can either go back and once again restate the intro riff from **FIGURE 1**, or, if you'd rather not have the bottom end drop out temporarily, play **FIGURE 3** which is essentially the same lick played an octave lower and woven into the open G and C chords for a fuller-sounding part.

FIGURE 4 illustrates the chord voicings I use to play the song's verses. Feel free to embellish these open chords.

Note: FIGL RES 1-8 are to be played with a capo at the fifth fret.
All chord shapes and tablature positions are relative to the capo.

FIGURE 1 "Cathy Jones" intro (coda 5 sec.)



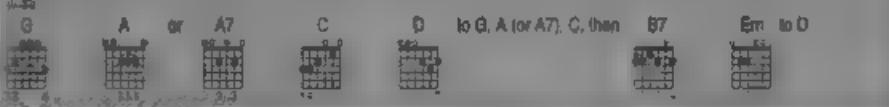
FIGURE 3.11 Wave length, shape, case 5 wave



PG-185-3 "Concordance" to Inter-Office Seal, January 1965, Sec. 5



FIGURE 4 "Casey Jones" verse chords (expt 5 arr.)



with hammer-ons and pull-offs, and be sure to maintain the pumping downstrokes feel (emphasized by Garcia and Weir on the original recording). The second chord of the verse can either be A or A7, depending on your personal preference, (I like to alternate each time around). Let the C, B7 and Em chords each ring for two beats behind the lyrics "At a quarter to ten you know it's travelin' again." When you get to the final D chord (on "again"), resume those pumping eighth notes for two beats to set up the chorus.

The second chorus is more or less the same as the first (see FIGURE 2). The second verse, however, begins a little differently than the first one, with an accented chord punch added on the upbeat of beat 3 (immediately after the vocal phrase "trouble ahead"). FIGURES 5A and 5B show two ways this part can be played. The first approach (FIGURE 5A) employs Chuck Berry-style root-fifth power chords on the bottom two strings along with added pinky extensions. I personally prefer the part this way because it sounds more rock and roll. The second way (FIGURE 5B) is easier to execute because you can stay in the first position. If you do choose to go this way, be careful not to inadvertently hit the open A string together with the first-position Ab5 chord.

The second verse is followed by the third chorus, then a reprise of the intro. At this point, you can either proceed directly to the final verse and chorus or, if you're feeling ambitious, play my solo adaptation of the song's instrumental interlude/guitar solo (beginning at 1:58 on the recording), which happens to follow the form of the verse and chorus (FIGURE 6). After playing this two-measure phrase, go back to strumming the underlying chords (C and D), adding decorative embellishments and chordal extensions as you see fit. Repeat FIGURE 6 again, then finish the verse progression, C-B7-Em-D, arpeggiating the chords to add melodic interest.

FIGURE 7 is an adaptation of the instrumental chorus heard at 2:17. Hold down the chord shapes and let the notes ring as much as possible as you pick out the melody, and be sure to palm-mute and rattle the first two chords for dramatic effect.

This section is followed by another reprise of the re-intro (see FIGURE 3), which sets up the final verse and chorus. The third verse is basically the same as the first, while the last chorus is repeated three times. The third time through (beginning at 3:38), the chord changes are a little different. Instead of just going from G to C to Csus4, substitute the sublime-sounding Fsus2 voicing illustrated in FIGURE 8 for the first two beats of the

MAKE'EM PLAY ANOTHER DAY.

BY JEFF COOPER

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FIGURE 5 "Casey Jones" chord punch on 2nd verse (capo 5 str 1)

A) Chuck Berry-style

GS G6 G5 > A5 A5 A5 A5 A5

B) the easy way

GS G6 G5 > A5 A5 A5 A5 A5

FIGURE 6 "Casey Jones" guitar solo, first two bars (capo 5 str 1)

NC CM PM PM

FIGURE 7 "Casey Jones" instrumental chorus (capo 5 str 1)

G PM

FIGURE 8 "Casey Jones" outro chorus chords (capo 5 str 1)

G Fsus2 C

second bar, followed by C. This Fsus2 chord shape is essentially the same as the Csus4 form we met in FIGURE 2, but with a low F note (fretted with the thumb) added on the bottom.

The song ends with a repeat of the final lyric, "and you know that notion," sung to a different melody and chord progression. Strum the Em7, A7, D7 and G voicings depicted in FIGURE 8, letting each chord ring for two beats to bring the train to a soft, comfortable halt.

It is generally agreed that the live version of Cheap Trick's "I Want You to Want Me," featured on 1979's *At Budokan*, is the definitive reading of the song, which originally appeared on the band's 1977 studio album, *In Color*. As had been the case a few years earlier with Peter Frampton's live take on "Show Me the Way," the live recording of "I Want You to Want Me" captured an inspired concert performance of a pop song that surpassed the original studio recording in terms of energy and sincerity. The electricity generated by the larger-than-life arena setting, plus the fact that the song was presented as an ensemble arrangement featuring two electric guitars, bass, drums and vocals, made the task of rendering an effective solo acoustic accompaniment to "I Want You to Want Me" a technical and artistic challenge.

Cheap Trick performs "I Want You to Want Me" in the key of A. My unplugged arrangement of the song is played as if it were in G, with a capo placed at the second fret to transpose everything up a whole step to the original key. Playing the song this way enables a solo guitarist to use open chords that are full-sounding and easy to finger. Before strumming the first chord of the intro, though, I like to emulate drummer Bun E. Carlos and start things off by beating out a brisk shuffle rhythm to establish the song's up-tempo rockabilly feel.

FIGURE 9 illustrates how this drum groove can be recreated on guitar. The trick is to mute all six strings by lightly resting the four fingers of your fretting hand across them while strumming a quick swing-eighths rhythm, using the three bass and treble strings as contrasting percussion instruments—as if you were playing a kick and snare drum or a pair of congas. Be sure to use downstrokes on the downbeats and upstrokes on the eighth-note upbeats, and to strum the accented notes a little

harder than normal

To prevent any unwanted natural harmonics from sounding as you strum the muted strings, make sure your left-hand fingers aren't positioned above the harmonic node points located directly above the 14th, ninth or seventh frets (owing to the presence of the capo, these node points are located two frets higher than where they would ordinarily be). Done correctly, this muted strumming creates a catchy, percus-

sive groove and provides an exciting and dramatic buildup to the tune.

FIGURE 10 depicts my version of the song's repeated four-bar intro. Notice how this adaptation conveys the harmony and rhythm of the

Note: FIG1 RES 9-13 are to be played with a capo at the second fret.
All chord shapes and tablature positions are relative to the capo.
All notes and chords sound one whole step higher than written (key of A).

FIGURE 9 "I Want You to Want Me" drum intro arr. for gr.

Brisk Swing-eighth Note (J)

FIGURE 10 "I Want You to Want Me" gr. intro (capo 2 arr.)

FIGURE 11 "I Want You to Want Me" verse strum pattern (capo 2 arr.)

Continue strum pattern with the following chords:

Em EmD C G/B to G, D/F# Em EmD, C C/B G, D/F#



FIGURE 12 "I Want You to Want Me" pre-chorus chords (capo 2 arr.)

FIGURE 13 "I Want You to Want Me" chorus chords (capo 2 arr.)



original arrangement while at the same time hitting at the lead melody originally played by guitarist Rick Nielsen. Be sure to strum the strings in a hearty, "wide-open" fashion (no palm muting), while hitting beats 2 and 4 with a little extra "oomph." This will help convey Cheap Trick's whip-cracking backbeat feel.

As the first verse commences, the flailing, wide-open feel of the intro gives way to a tighter, palm-muted strum, as depicted in FIGURE 11. This clipped "boom-chop-boom-chop" strum pattern is similar to one often used by bluegrass mandolin players to convey a strong backbeat groove on uptempo tunes. But unlike the bluegrass mandolin pattern which only hits the "clap" on beats 2 and 4, our pattern also incorporates a steady, thumping quarter-note bass line on every beat, which effectively compensates for the absence of a bass player. Be sure to play each quarter note staccato (short and abrupt) so that the

UNPLUGGING

strings don't ring beyond half a beat. You can accomplish this by muting the strings with both hands immediately after each strum. When properly executed, there should be a brief moment of silence between each strum.

The last four chords in FIGURE 13 are played in the same rhythm as the first two chords—Em for three bars followed by one bar of Em/D, then C for three bars followed by C/B for one bar. Notice the unusual fingering for the Em/D chord. I play the D note at the fifth fret on the fifth string instead of just playing the open D string because the fretted note is easier to grab and mute with both hands.

For the song's pre-chorus (beginning at 0:58 on *At Budokan*), strum the first six chords illustrated in FIGURE 12 for one bar each, using the same wide-open strum pattern that we employed for the intro (see FIGURE 10). Notice that the voicing for the G chord here includes the open B string, as opposed to the one with the fretted D note that we used for the verse (see FIGURE 11). When you get to the I chord, use the relatively subdued palm-muted "boom-chop-boom-chop" feel that we used for the verse. Be sure to momentarily loosen your grip on the I

chord after each strum to create a staccato feel. Notice that the final chord, Em, is followed by a bass line "walk up" on the bottom string. This bluegrass-style single-note fill adds melodic interest to the accompaniment and makes for a smooth, effective transition to the first chord of the chorus, G.

FIGURE 13 shows all the chord voicings you'll need to play the song's chorus (1:09). Strum these six chords with the same "boom-chop-boom-chop" feel of the verse, repeating the entire progression to complete the chorus. I've taken the liberty of adding the low F# note to the D chord to make it sound fatter. Including this note on the bottom of the chord also makes the move to B7 sound sweeter. The C7 chord is a harmonic embellishment on the C chord that precedes it. To my ears, adding this chord helps capture the rockabilly vibe of Rick Nielsen's lead fills.

The first chorus is followed by the second verse, pre-chorus and chorus, which are more or less the same as the previous respective sections. On Cheap Trick's arrangement of the song, the second chorus is then played two more times, with a lead guitar solo substituting for the vocal during the first half of each 16-bar section.

What I like to do for these eight bar "solo" breaks is simply strum the chord progression illustrated in FIGURE 13 again, but in a wide-open, jamming fashion, reprising the quieter, palm muted boom-chop feel when the vocals come back in.

For the a capella "breakdown" section that follows (at 3:04 on *At Budokan*), I offer you two choices: You can emulate the drums by either stomping your feet and clapping your hands (or beating on your guitar) while singing "I want you to want me" four times; or, if this doesn't appeal to you, just skip this section altogether and proceed straight to the song's outro, which is the same as the intro (see FIGURE 10).

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ELVIS PRESLEY

America The Beautiful

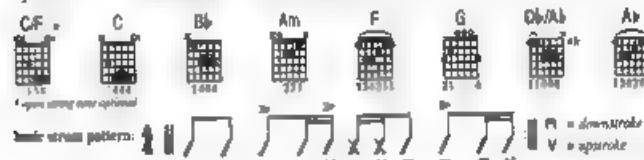
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- Our thoughts and prayers are with the families of all those who were lost.
- Available wherever music is sold.



EVERYDAY

By GLEN BALLARD and DAVE MATTHEWS



C/F	C	C/F	C
	Pick me up love		from the bottom
C/F	C	Bb	C
	up to the top love		every day
C/F	C	C/F	C
	Pay no mind to		taunts or advances
C/F	C	Bb	C
	I take my chances on		every day
C/F	C	C/F	C
	Left to right		up and down love
C/F	C	Bb	C
	I push up love love		every day
C/F	C	C/F	C
	Jump in the mud oh		get your hands dirty with
C/F	C	Bb	C
	Love it up ah		every day

chorus.
Am F Am F
All you need is All you want is All you need is love
Am F G
All you need is what you want is All you need is love coh

C/F	C	C/F	C	C/F	C	Bb	C
	Every day		Every day			Oh	every day
C/F	C	C/F	C				
	Pick me up love		from the bottom				
C/F	C	Bb	C				
	up onto the top love		every day				
C/F	C	C/F	C				
	Pay no mind to		taunts or advances				
C/F	C	Bb	C				
	I'm gonna take my chances on		every day				
C/F	C	C/F	C				
	Left to right up and up and inside out right						
C/F	C	Bb	C				
	Good love fight for		every day				
C/F	C	C/F	C				
	Jump In the mud mud		get your hands filthy love				
C/F	C	Bb	C				
	Give it up love		every day				
(chorus)							
Bb	Db/Ab	Ab	C	Bb	Db/Ab	Ab	C
	What you've got					Lay it down on me	(20)

C/F C C/F C C/F C Bb C
 Every day Every day Oh every day
 C/F C C/F C C/F C Bb C
 Pick me up love Lift me up love Pick me up love Every day (7x)

As heard on the Dave Matthews Band RCA recording **EVERYDAY**

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NIKVANA

THE MAN WHO SOLD THE WORLD

By DAVID BOWIE



C F Gb F
Oh no Not me We never lost control A Dm F Dm
C F Gb F
You're face to face with the men who sold the world

I laughed and shook his hand A and made my way back home D
 I searched for form and land A For years and years I roamed F I gazed a gazely stare
 C at all the millions here A Dm I must have died alone Dm a long long time ago
 C Who knows F Dm F I never lost control
 You're face to face with the man who sold the world C F Dm A Dm
 Who knows not me Dm F Dm F We never lost control
 You're face to face with the man who sold the world C F Dm A Dm

As heard on Nirvana's Geffen recording **UNPLUGGED IN NEW YORK**

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THE BOXER

By PAUL SIMON



Basic strum pattern: D = downstroke
U = upstroke

C

C Gadd4 Am G 6 67
I am just a poor boy though my story's seldom told
G Gadd4 Am F/C
Such are promises All lies and jest
C 6 67 C
Hmm Hmm Hmm Hmm

C Gadd4 Am G 6 67
When I left my home and my family I was no more than a boy in the company of strangers in the quiet of the railway station
C Gadd4 Am G F/C C
runnin' scared Layin' low seeking out the poorer quarters where the ragged people go
G F/C C
Lookin' for the places only they would know

chorus:

Am Em Am G C
Lie la lie Lie la lie lie la lie lie la lie Ja la la Ja Ne

C Gadd4 Am G 6 67 C
Asking only workman's wages I come lookin' for a job but I get no offers Just a come-on from the whores on Seventh Avenue
Gadd4 Am G F/C C 67 C
I do declare there were times when I was so lonesome took some comfort there La la la La la la la

(Instrumental verse)

(chorus)

C Gadd4 Am G 6 67 C
Then I'm layin' out my winter clothes and wishing I was gone goin' home where the New York City winters aren't bleeding me
Em Am G C
Leading me Goin' home

C Gadd4 Am G 6 67 C
In the clearing stands a bower and a fighter by his trade and he carries the reminders of every glove that laid him down or
C Gadd4 Am G F/C C
cut him 'til he cried out in his anger and his shame I am leaving I am leaving
C G F/C C
But the fighter still remains Hmm Hmm

Am Em Am G
Lie la lie Lie la lie lie la lie lie la lie Ja la la Ja
Am Em Am G
Lie la lie lie la lie lie la lie lie la lie Ja la la Ja (7x)

C Gadd4 Am G C Gadd4 Am G F/C C G F/C C

As heard on Simon & Garfunkel's Columbia recording BRIDGE OVER TROUBLED WATER

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FIVE FOR FIGHTING

SUPERMAN (IT'S NOT EASY)

By JOHN ONDRASIK



Basic strum pattern: D = downstroke
V = upstroke

C Gsus4 Am7 Fmaj7
I can't stand to fly I'm not that naive
C Gsus4 Am7 Fmaj7
I'm just out to find the better part of me

C Gsus4 Am7 Fmaj7
I'm more than a bird I'm more than a plane I'm more than some
Am7 Fmaj7 C G Fmaj7 C
pretty face beside a train and it's not easy to be me

C Gsus4 Am7 Fmaj7
I wish that I could cry fall upon my knees
C Gsus4 Am7 Fmaj7
Find a way to lie 'bout a home I'll never see

C Gsus4 Am7 Fmaj7
It may sound absurd but don't be naive
Am7 Fmaj7
Even heroes have the right to bleed
C Gsus4 Am7 Fmaj7
I may be disturbed but won't you concede
Am7 Fmaj7
Even heroes have the right to dream and it's not easy to be me

Am7 G/B C Dm Am7 D7
Up up and away away from me Well it's all right
C D7 Fmaj7 G
You can all sleep sound tonight I'm not crazy or anything

C Gsus4 Am7 Fmaj7
I can't stand to fly I'm not that naive
C Gsus4 Am7 Fmaj7
Men weren't meant to ride with clouds between their knees

C Gsus4 Am7 Fmaj7
I'm only a man in a silly red sheet digging for kryptonite on this one way street
C Gsus4 Am7 Fmaj7
Only a man in a funny red sheet looking for special things inside of me
C Gsus4 Am7 Fmaj7
Inside of me Inside of me
C Gsus4 Am7 Fmaj7
Yeah inside of me Inside of me
C Gsus4 Am7 Fmaj7
I'm only a man in a funny red sheet I'm only a man looking for a dream
C Gsus4 Am7 Fmaj7
I'm only a man in a funny red sheet and it's not easy Ooh

C Gsus4 Am7 Fmaj7 C
It's not easy to be me

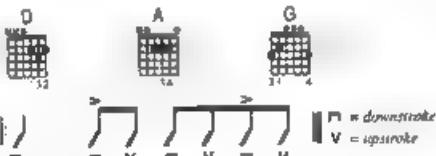
As heard on Five For Fighting's Award/Columbia recording AMERICA TOWN

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GUNS N' ROSES

USED TO LOVE HER

By W. AXL ROSE, SLASH, IZZY STRADLIN', DUFF MCKAGAN AND STEVEN ADLER



Basic strum pattern: D = downstroke
V = upstroke

D A G A (20)

first verse
D A G A
I used to love her but I had to kill her
D A G A
I used to love her ooh yeah but I had to kill her
G A G A D
I had to put her six feet under and I can still hear her complain

D A G A
I used to love her ooh yeah but I had to kill her
D A G A
I used to love her ooh yeah but I had to kill her
G A G A D
I knew I'd miss her so I had to keep her
G A G A D
She's buried right in my back yard Whoa yeah

(first guitar solo)

D A G A
I used to love her but I had to kill her
D A G A
used to love her ooh yeah but I had to kill her
G A G A D
She bitched so much she drove me nuts
G A G A D
And now we're happier this way

(second guitar solo)

(first verse)

As heard on Guns N' Roses' Geffen recording G N' R LIES

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BON JOVI

WANTED DEAD OR ALIVE

By JON BON JOVI AND RICHIE SAMBORA



D Cadd2 G
 It's all the same Only the names will change
 Cadd2 G F D
 Every day It seems we're wasting away
 D Cadd2 G
 Another place where the faces are so cold
 Cadd2 G F D
 I'd drive all night just to get back home

Cadd2 G F D
 I'm a cowboy On a steel horse I ride
 Cadd2 G F D Cadd2 G F D
 I'm wanted dead or alive Wanted dead or alive

D Cadd2 G
 Sometimes I sleep Sometimes it's not for days
 Cadd2 G F D
 The people I meet always go their separate ways
 D Cadd2 G
 Sometimes you tell the day by the bottle that you drink
 Cadd2 G F D
 and times when you're alone well all you do is think

Cadd2 G F D
 I'm a cowboy On a steel horse I ride
 Cadd2 G F D Cadd2 G F D
 I'm wanted (wanted) dead or alive Wanted (wanted) dead or alive

(guitar solo)

Cadd2 G F D
 I'm a cowboy On a steel horse I ride
 Cadd2 G F D
 I'm wanted (wanted) dead or alive

D Cadd2 G
 And I walk these streets A loaded six-string on my back
 Cadd2 G F D
 I play for keeps 'cause I might not make it back
 D Cadd2 G
 I've been everywhere Still I'm standin' tall
 Cadd2 G F D
 I've seen a million faces and I've rocked them all

Cadd2 G F D
 I'm a cowboy On a steel horse I ride
 Cadd2 G F D
 I'm wanted (wanted) dead or alive
 Cadd2 G F D
 Cause I'm a cowboy I got the night on my side
 Cadd2 G F D
 And I'm wanted (wanted) dead or alive
 Cadd2 G F D
 And I ride (and I ride) dead or alive
 Cadd2 G F D
 I still drive (I still drive) dead or alive
 G F G F D
 Dead or alive Dead or alive Dead or alive Dead or alive

As heard on Bon Jovi's PolyGram recording SLIPPERY WHEN WET

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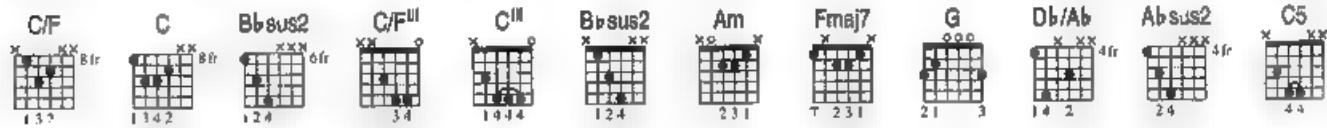
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DAVE MATTHEWS BAND

EVERDAY

By GLEN BALLARD and DAVE MATTHEWS

Transcribed by Jimmy Brown



A Intro (0:00)

(0:00)

Moderately $\text{A} = 94$ w/Swing-16ths Feel

Pick me up love hey [Pick me up] oh love Come on come on come on every day
every day

N.C.

*Gtr 1 (12-string acoustic)

1

C/F
pluck strings w/pick and fingers
Rhy. Fig. 1 ...

4

B Verses (0:18, 1:31)

1. Pick me up love from from the bottom up up onto to the top love
2. Pick me up love from from the bottom up up onto to the top love

C/F
Rhy. Fig. 1
Gtr 1

7

every day Pay no mind to taunts or advances I'm
every day Pay no mind to taunts or advances I'm

10

B sus2 C C/F C C/F C

end Rhy. Fig. 1

As heard on the Dave Matthews Band RCA recording EVERYDAY

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EVERYDAY/Dave Matthews Band

(0:36, 1:51)

I take my chances on
gonna take my chances on

every every day day

Left Left to right to right up and

C/F

C

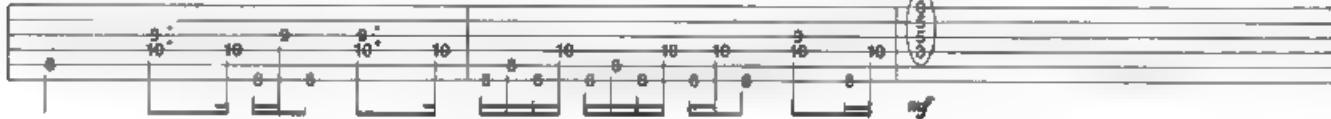
Bsus2

C

C/F

Gtr 1 plays Rhy Fig. 1
Gtr 2 (12-string acous.)
strum strings w/pick

13



up and up and down love I push up Good love love fight love for every every day day

18

C/F

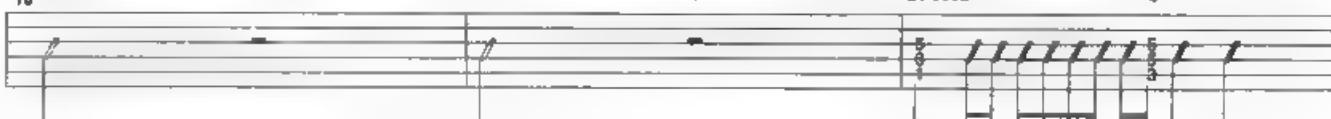
C

C/F

C

Bsus2

C



Jump in the mud oh mud get your hands dirty with Love it up oh love

C/F

C

C/F

C

C/F

C

Gtr 1 plays first three meas. of Rhy. Fig. 1
Gtr 4 plays Fill 1 second time

19



C Chorus (0:57 2'12, 2'57)

every every

day day

All you need is

All you want is

Bsus2

C

Am

G/A

Fmaj7

G

22 Gtr. 3 (violin arr. for gtr.)



Gtr 1



Gtr 2

Am

F

Rhy. Fig. 2



Fill 1 (2:02)

(C/F)

(C)

(C/F)

(F)

(C/F)

(C)

(Bsus2)

(C)

Gtr 4 (elec. wah effect)



EVERYDAY/Dave Matthews Band

All you need is love

Am G/A Fmaj7 G
Gtr. 2 plays Rhy. Fig. 2 two and a half times
Gtr. 3

25

Gtr 1

13rd time To Coda

(skip ahead to meas. 43) [1]

What you want is
Fmaj7 G/F Fmaj7 All you need is love ooh

G
Filt 2

28

Gtrs. 1 and 2
Rhy. Filt 2

Every day
C/F C C/F C Every day C Bb sus2 Oh every day
C/F C/F C C Bb sus2 C C
Gtrs. 1 and 2 play Rhy. Fig. 1
Gtr. 3

32

12

love ooh

What you've got
Lay it down on me
What you've got

Bb sus2 D/F# Ab Absus2 C5 C5/G

Gtr. 3

36

*Gtr. 4 (dirty elec.) Rhy. Fig. 2

end Rhy. Fig. 2 play 3 times!

Gtrs. 1 and 2

Rhy. Fig. 2A

Two gtrs. arr. for one

end Rhy. Fig. 2A

D.S.  Sal Coda 
(go back to )

40 Bsus2 Db/Ab Lay it down on Gtr. 4 Asus2 C5



Gtrs. 1 and 2

 **Coda (3:16)**

love coh Every day Every

Gtr. 3 plays Filt 2

G

Gtrs. 1 and 2

C/F

Gtr. 1

C

C/F

C

pluck strings w/pick and fingers

43


 **E Outro (3:30)**

day

oh

every

day

(Pick

me me up love

pick me up love

(oh)

(Pick me up

love)

47

C/F

C

Bsus2

C

C/F

C

Gtr. 1 plays Rhy. Fig. 1 six times.



• Mn m me up love (coh oh every day) (Pick me up love)

60 C/F C C/F G



to the top come on every
(Come on the top come on come on)

day
every day

Mm

(Pick me up love)

Bsus2

C

C/F

C

52 Gtr. 4 (elec. wah effect)



EVERYDAY/Dave Matthews Band

(w/lead and background vocals ad lib)

Lift me up love

54

C/F C C/F

Pick me up love

Bsus2

every day

C

57

C/F C C/F

Lift me up love

C/F

Pick me up love

C

60

Bsus2 C C/F

Pick me up love

C/F

Lift me up love

C

63

C/F C Bsus2

every day

C

C/F

Pick me up love

C

66

C/F C C/F

Pick me up love

Bsus2

every day

C

69

C/F C C/F

Pick me up love

C/F

every day

C

73

C/F C C/F

Pick me up love

Bsus2

every day

C

Gtr 4

Gtr 1

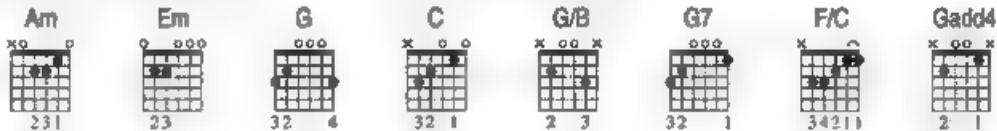
full

THE BOXER

By PAUL SIMON

Transcribed by Andy Aledort

To play along with the recording, tune all gtrs. down almost one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭). All notes and chords sound almost one half step lower than written (key of B, slightly sharp).



A Intro (0:00)
Moderate $\text{♩} = 92$
N.C.

Gr. 1 (nylon-string acous.)
fingerstyle
let ring

1

C
*Gr. 2 (steel-string acous.)
fingerstyle
let ring throughout

(repeat prev. meas.)

*Gr. 1 loosely doubles Gr. 2 for the remainder of the song

B 1st, 2nd, 3rd and 5th Verses (0:08, 0:36, 1:18, 2:53)

1. I am just a poor boy though my story's seldom told
(2.) my home and my family was no more than a boy in in have
(3.) only workman's wages I come looking for a job but I get no the offers
(5.) stands a boxer and a fighter by his trade and he carries
C Gadd4 Am

5 Gr. 2 Gr. 3 plays Rhy. Fig. 1A on 5th verse

*plus repeats simile

squandered my resistance for a pocketful of mumbles Such are
company of strangers in the Just a come-on of the mumbles station
the remainders of quiet from the that whores on Seventh Avenue
G G7 come-on every G7 glove on him down or

9

Rhy. Fig. 1A (2:53)
Gr. 3 (12-string acous.)
w/pick C

As heard on Simon & Garfunkel's Columbia recording BRIDGE OVER TROUBLED WATER

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THE BOXER/Simon & Garfunkel

promises
runnin' scared All Yes and jest
I Laying low still a man
do declare seeking out
and his shame there were times
Gadd4 Am I am
13 C Am

Diagram of a guitar fretboard for measure 17 of end Rhy. Fig. 1. The diagram shows six strings and ten frets. Fingerings are indicated above the strings: 0, 0, 0, 0, 1, 2, 2, 1, 1, 4, 3, 2, 1, 1, 0, 0, 1, 2, 0. The 0s on the first three strings likely represent muted or open strings. The 1s on the 4th, 5th, and 6th strings indicate note heads. The 2s and 3s indicate slide or hammer-on motions. The 4 indicates a pull-off. The 0s on the 1st, 2nd, and 3rd strings indicate note heads. The 1 on the 6th string indicates a note head. The 2 on the 5th string indicates a note head. The 0 on the 4th string indicates a note head. The 1 on the 3rd string indicates a note head. The 2 on the 2nd string indicates a note head. The 0 on the 1st string indicates a note head.

* with open palm, this string
will have all faults

(2nd time) to Coda I
[skip ahead to meas. 47]

too back to [2-5]

25 *End Rely. Fig. 2*

people still go remainin' Lookin' for the places only

Fretboard diagram for guitar string 1. The diagram shows the first string (thinnest) of a six-string guitar. It features six horizontal lines representing the frets. The notes are indicated by vertical tick marks: an open circle at the 0th fret (unfretted), a '3' at the 3rd fret, and a '2' at the 2nd fret. Above the 0th fret, the letter 'C' is centered, and above the 6th fret, the letter 'G' is centered, indicating the notes produced when the string is played open and at the 6th fret respectively.

Rhy. Fig. 1B (3:10)
Gtr 3 (12-string accous.)
w/pick F/C

1

THE BOXER/Simon & Garfunkel

they would know

32 F/C C

2 Chorus (1:09, 2:11, 3:10)

35 Am Em

Rhy. Fig. 2
Gtr 3 (12-string acous.)
(w/pick)

(3rd time) to Coda III \oplus^3
(skip ahead to meas. 89)

39 Am G

Gadd4 end Rhy. Fig. 2

(2nd time) to Coda II \oplus^2
(skip ahead to meas. 67)

D.S. 1 \otimes^1 al Coda I \oplus^1
(go back to 1)
3. Asking

43 Re C

Gtr 3

Gtr 1

\oplus^1 Coda I (1:41)

D Instrumental Verse (w/synth melody)

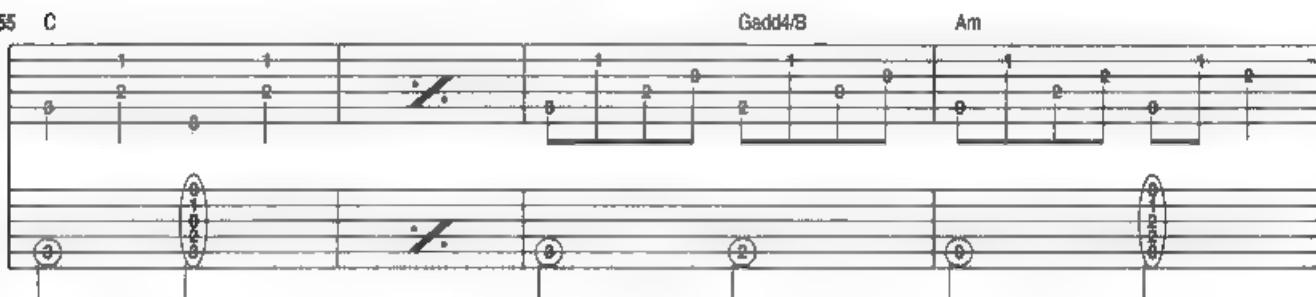
47 Gtr 2 C Gadd4/B Am

THE BOXER/Simon & Garfunkel

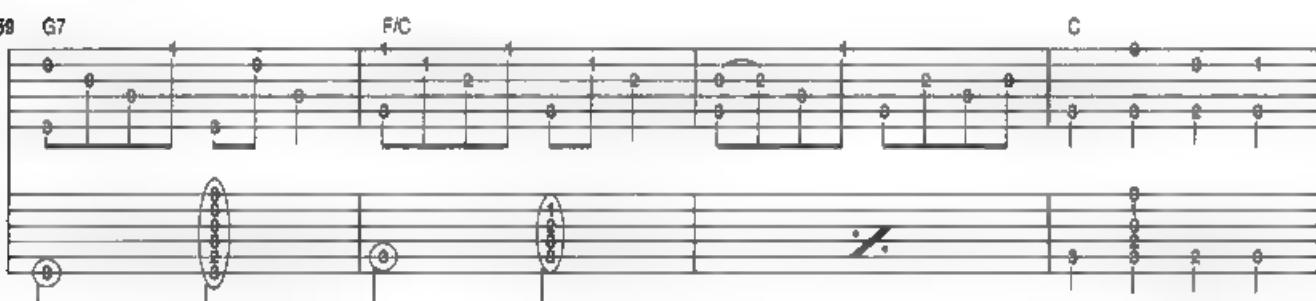
51 G7



55 C

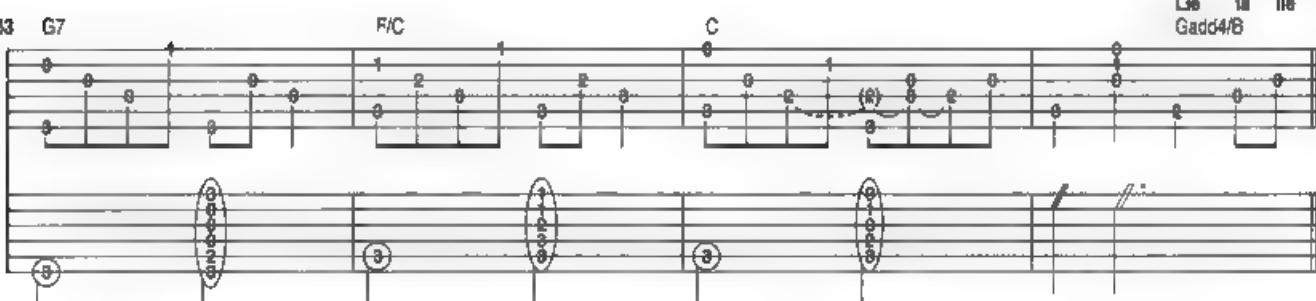


59 G7



D.S. II  ² al Coda II 
(go back to )
Lie in lie
Gadd4/B

63 G7



 ² Coda II (2:25)

4. Then I'm

 4th Verse (2:26)

out

my winter clothes and

C
67 Gtr. 2



Gtr. 3



THE BOXER/Simon & Garfunkel

wishing I was gone goin' home where the

70 Gr 2 Gadd4 Am G

New York City winters aren't bleeding me

74 G7

Em

70 Gr 2

Gtr 3

Goin' home G G7

81

Gtr 4 (steel-string acous.) w/slide

D.S. 1 al Coda III (go back to 5. In the clearing

85 C

Coda III (3:29)
Gtr 3 plays Rhy. Fig. 2

88 Gr 2 Am

Em

93 Am

He He He He He He He He (play 7 times)

THE BOXER/Simon & Garfunkel

(1:40)

110

2

97 C
98.2

Geddy

Am

3

101 e

GB

30

100 9

FIG

4

112 G

105

6

SUPERMAN (IT'S NOT EASY)/Fight For Fighting

21

to be G me C/F C

D 2nd Verse (0:53)
wish that I could cry G Am fall upon my knees Fmaj7

Gtr 1 plays Rhy. Fig. 1 simile (see meas. 9)

Gtr 2

end Rhy. Fig. 3

24 Rhy. Fig. 3

C Find a way to be G 'bout a home Am I'll never see Fsus2 It may sound absurd

E 2nd Chorus (1:11)
but don't be naive
but won't you concede Even Even heroes heroes have have the right to bleed I may be disturbed
Gtr 1 plays Rhy. Fig. 2 twice simile (see meas. 17)

32

36 Gtr 1 to be G me C/F C Gtr 3 (elec. w/dirty tone) let ring throughout

Gtr 2

** Gtr. 4 (elec. w/dirty tone)
let ring throughout

* Gtr. 1 continues ad lib simile following the indicated chords (see beginning of transcription for chord boxes);
** doubled by Gtr. 2 simile throughout

SUPERMAN (IT'S NOT EASY)/Five For Fighting

F Bridge (1:37)

Up up and away C away from me Am? Well it's all right DT You can all

Am7 G/B C Dm9 Am? Well it's all right DT You can all

38 Gtr. 3

Gr. 4

sleep sound tonight I'm not crazy or anything N.C.(G) N.H.

43

pitch D G B

Gtr. 1, 3 and 4

pp

G 3rd Verse (1:57)

I can't stand to fly I'm not that naive Men weren't meant to ride with clouds between their knees I'm only a man

C G Am Fmaj7 C G Am Fmaj7

Gtr. 1 plays Rhy. Fig. 1 simile (see meas. 9)
Gtr. 2 plays Rhy. Fig. 3 (see meas. 24)

48 Gtr. 4

H 3rd Chorus (2:16)

In a silly red sheet digging for kryptonite on this one way street Only a man

C Gsus4/B Am7 Fsus2

Gtrs. 1 and 2 play Rhy. Fig. 4A twice simile (see bottom of page)

56 Gtrs. 3 and 4 Rhy. Fig. 4

end Rhy. Fig. 4

58

Gtr. 3 plays meas. 59
Gtr. 4

Rhy Fig. 4A (2:15-2:32)

Gtrs. 1 and 2 C Gsus4/B Am7 Fmaj7

SUPERMAN (IT'S NOT EASY)/Five For Fighting

I Outro Chorus (2:32)

Inside of me Am7
 Yeah Inside of me
 C Gsus4/B
 Gtrs. 1 and 2 play Rhy. Fig. 4A three times simile (see bottom of prev. page)
 Gtr. 3 plays Rhy. Fig. 4 twice simile (see meas. 59)
 Gtr. 4

64

Inside of me Am7
 I'm only a man
 C Gsus4/B Fsus2
 In a funny red sheet

68

In a funny red sheet Gsus4/B I'm only a man Am7 looking for a dream Fmaj7 I'm only a man

72 * Gtrs. 3 and 4

* composite arrangement

72

In a funny red sheet and it's not easy Am7 Ooh Fmaj7 C/F Fmaj7 It's not easy to be

76 Gtrs. 3 and 4

Gtrs. 1 and 2

76

J Outro (3:16)

me
 C G5 Gsus4 Am7 G5
 Gtr. 1
 82 freely

82

F6 F C
 85

WANTED DEAD OR ALIVE/Ron Joy!

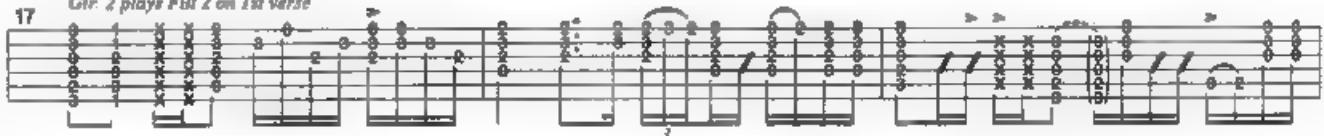
wasting away
go their separate ways
F D

Another place
Sometimes you tell the day

where the faces
by the bottle are so
Cadd2 you cold
G drink

Fd
and

17 Gtr. 2 plays Fill 2 on 1st verse



(2nd time) To Coda 1st Chorus (1:14)
(skip ahead to [B])

drive all night
times when you're alone
Cadd2 G

just to get back home
well all you do is think
F D

I'm a cowboy
Cadd2

On a

20



steel horse I ride
F D

I'm wanted
Cadd2 G

dead or alive
N.C. D

Uh

23



wanted
Cadd2 G

dead or alive
N.C. D

(1:33)

Dm^{XII} C^{XII}D Dm^X C^{VII}D

26



D.S. al Coda
(go back to [B])

2. Some-

D7(no3) G^{III}D
Gtr. 2 plays Fill 3



Coda

[B] 2nd Chorus (2:12)

cowboy
Cadd2 G

On a steel horse I ride
F D

wanted (wanted)
Cadd2 G

dead or alive
N.C. Dm^{XII}

1/4



Fill 2 (0:57)



Fill 3 (1:38)



WANTED DEAD OR ALIVE/Bon Jovi

Wanted (wanted) dead or alive (231)

Cadd2 G N.C. D Dm^X C^X/D Dm^X C^X/D

36

D7 (no3) G^{##}D Dm^I Dm^X C^X/D Dm^X C^X/D D7 (no3) G^{##}D Dm^I F.M.

39

E **Guitar Solo (2:44)**

WANTED DEAD OR ALIVE/Bon Jovi

Hm8 Tm8

47 Gtr. 3

pitch C C B C

pitch E D F

Cadd2 G Gtr. 2

Cadd2 G F D

F 3rd Chorus (3:09)

cowboy

Csus2 Gtr. 2

50 G5

On a steel horse I ride

F D5

I'm wanted (wanted)

Csus2 PM G5

Cadd2 G Gtr. 1

Cadd2 F D G

G 3rd Verse (3:24)

dead or alive

N.C. D5

3. And I walk these streets

A loaded

D5

Gtr. 2 plays Rhy. Fig. 1 twice snare (see meas. 42)

PM

53 1/4

N.C. 1/4 Dsus2 1/4

D

Dsus2 D

el-string on my back

Cadd2 Gtr. 1

I play for keeps

Cadd2 G

'cause I might not make it back

F D Dsus2

I've been

56

WANTED DEAD OR ALIVE/Bon Jovi

everywhere (Oh still I'm standin' 'til I've seen a million faces and I've

59 D Cadd2 G Cadd2 G

rocked them all 'Cause I'm a cowboy On a steel horse I ride I'm

62 Gtr 3 (widest) full full full full

decreas

Gtr 2 F D5 Cadd2 G5 F D5

Gtr 1 F D Cadd2 G F D Dsus2 D

wanted (wanted) dead or alive 'Cause I'm a

65 Gtr 2 G5 N.C. 1/4 D5 PM

Cadd2 G N.C. 1/4 D Dsus2 D

cowboy I got the night on my side and I'm

67 Gtr 3 full 15 15 15 15

Csus2 G5 F D5 PM

Cadd2 G5 F D

74 GTR WORLD ACOUSTIC

WANTED DEAD OR ALIVE/Ron Joyi

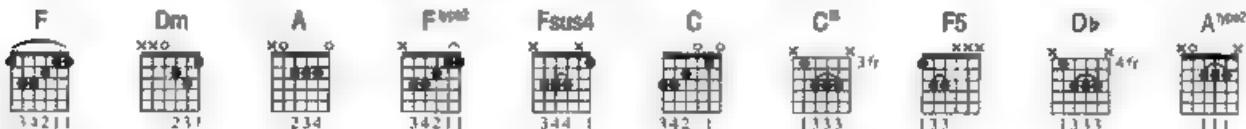
THE MAN WHO SOLD THE WORLD

By DAVID BOWIE

Transcribed by Jeff Perrin

All gtrs. tune down one half step (low to high: Eb Ab Db Gb Bb Eb).

All notes and chords sound one half step lower than written (key of E).



A] Intro (0:00)

Moderate Rock $\text{♩} = 114$

N.C.

1 Gr 1 (acous. width)

1. We
2. I
peased
laughed
upon
and
shock
the
his
stair
hand

B] Verses (0:17 1:21)

and Spoke of was and when
A made my way back home

Although I searched for I wasn't there

* Gtrs. 1 and 2 (sltr. off)

As heard on Nirvana's Geffen recording UNPLUGGED IN NEW YORK

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THE MAN WHO SOLD THE WORLD/Nirvana

17 C

I (at) spoke into the millions his eyes (here) A thought you must have died died alone alone

* David Bowie's original lyrics (Kurt Cobain's interpretation on this performance is unintelligible.)

21 Dm

long long long time ago ago

C Chorus (0:45-1:50)

(1.) Oh no
(2.) Who knows

C

25 Not me Not me We 1 never never lost lost control control You're face You're face

C^{II}
Rhy Fig. 1

Gtr 1

Gtr 2

29 to face with the man who sold the world

C^{II}

F5

with the man who sold the world

Db

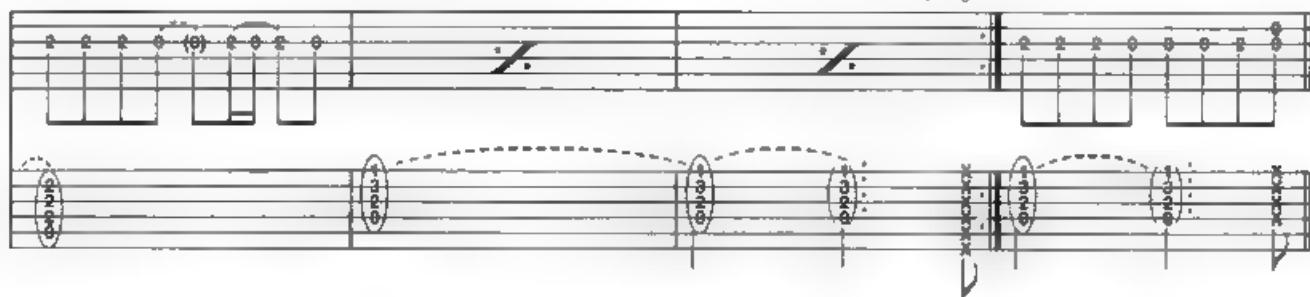
A^{type2}

f dist. on 1

THE MAN WHO SOLD THE WORLD/Nirvana

1 (go back to meas. 5) 2. Who knows
Dm end Rhy. Fig. 1

39



(2:17) Not me We never lost control You're face
Cⁱⁱ F5 D_b F5

Gtr. 1 (dist. off) plays Rhy. Fig. 1 single (see meas. 25)

37 Gr. 2



to face with the man who sold the world

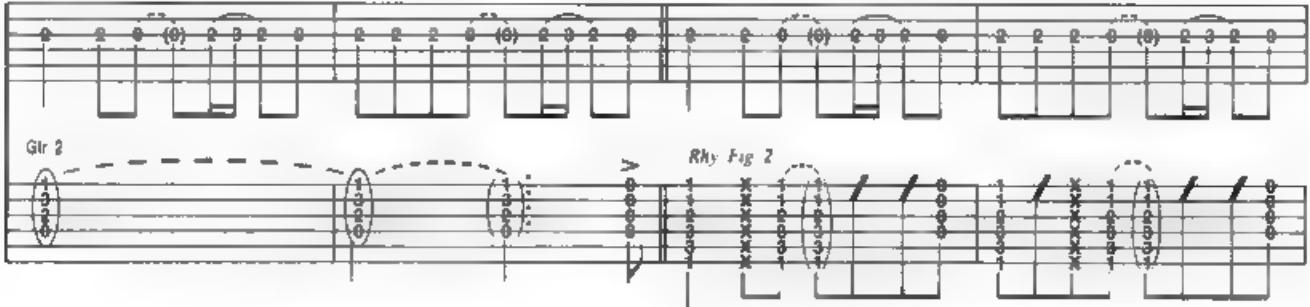
41



D Outro (2:39)
F

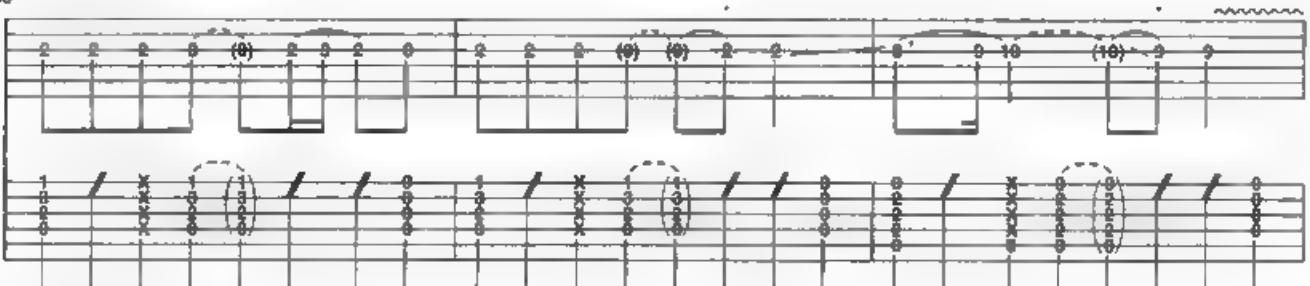
46 Dm

46 Gtr. 1



50 Dm

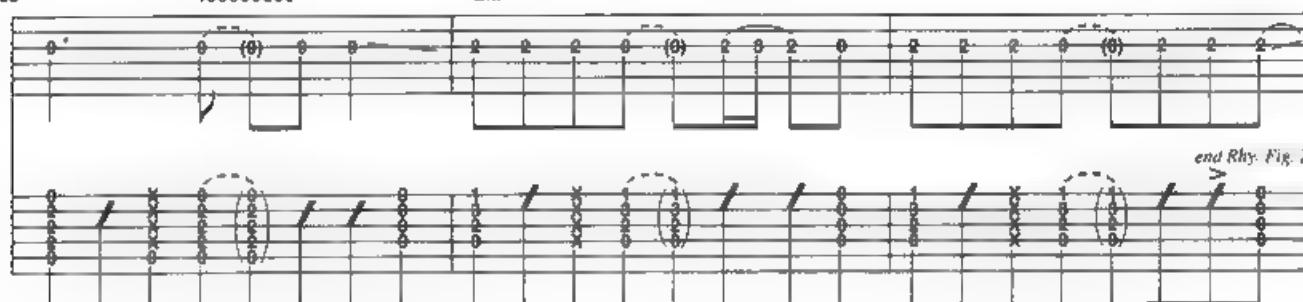
A



THE MAN WHO SOLD THE WORLD/Nirvana

53

Dm



55

F

Gtr. 2 plays Rhy. Fig. 2 twice simile (see meas. 48)

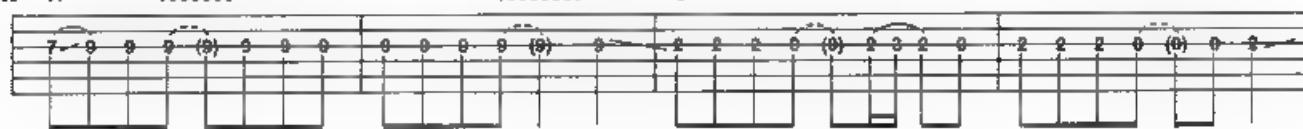
Dm



60

A

Dm



64

F

Dm



67

A

wavy line



70

Dm



ritard

F



USED TO LOVE HER

By W. AXL ROSE, SLASH, IZZY STRADLIN', DUFF MCKAGAN and STEVEN ADLER

Transcribed by Andy Aledort

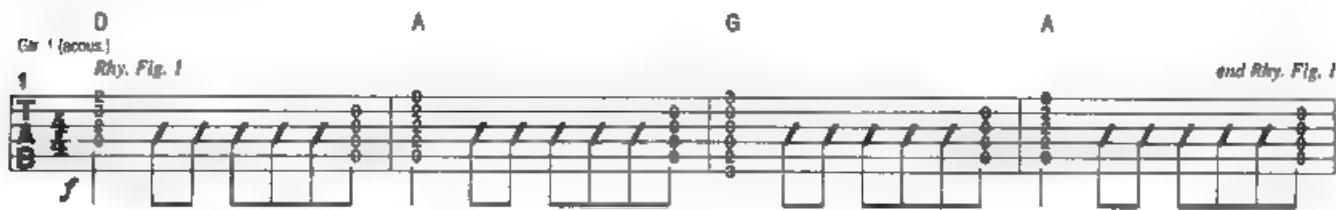
All gtrs. tune down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

All notes and chords sound one half step lower than written (key of D_b).



A Intro (0:04)

Moderate Rock $s^1 = 134$



Gtr. I plays first three meas. of Rhy. Flg. I (see meas. 1)

Gtr. 2 (clear elec.)
let ring throughout



9

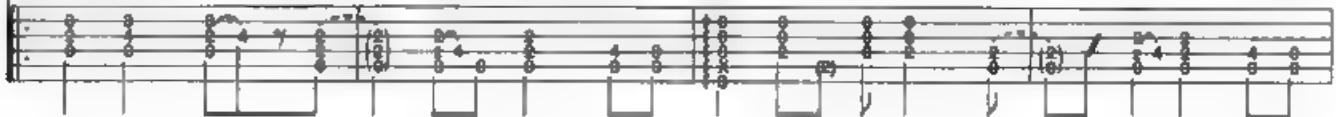
Verbes (0:18, 0:47 1:44, 2:41)

1., 4.	used	to	love	her	
2.	used	to	love	her	oh
3.	used	to	love	her	

but but but — — — had had had to to to 諸君
youth her her her



Gr 2 Rhy Fig. 2A



*play represents sample

Rhy. *Fill 1* (0:17, 1:10, 1:31, 1:35, 2:07)



As heard on Guns N' Roses' *Garden* recording. G. N' R. LIES.

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I USED TO LOVE HER/Guns N' Roses

I used to love her ooh
I used to love her ooh
I used to love her ooh
yesh but I hed to kill her
I used to love her ooh
I used to love her ooh
I used to love her ooh
yesh but I hed to kill her
I used to love her ooh
I used to love her ooh
I used to love her ooh
yesh but I hed to kill her

D A G A

13

I had to put her
She knew I'd bitched so
much

so I six feet under
she drove me keep her
out

G A G A

17

(4th time) To Coda II
(skip ahead to meas. 58)

(3rd time) To Coda I
(skip ahead to meas. 41)

and I can still hear in her my complain back this yard way

(go back to 1st time)
Whoa

G A D

21

Gtr. 1 substitutes Rhy. Fill 1 on 2nd and 3rd verses

let ring .. end Rhy. Fig. 2

let ring .. end Rhy. Fig. 2A

C 1st Guitar Solo (1:15)

D A G A

Gtr. 1 plays Rhy. Fig. 2 simile (see meas. 9)
Gtr. 2 plays Rhy. Fig. 2A simile (see meas. 9)
Gtr. 3 (clean elec.)

25

full

29

full

USED TO LOVE HER/Guns N' Roses

G

A
Gtr. 1 substitutes Rhy. Fill I

G

A
Gtr. 1 substitutes Rhy. Fill I

D.S.  al Coda I 
(go back to **B**)

G let ring

A

D

G let ring

⊕¹ Coda I (2:11)

D

D 2nd Guitar Solo (2:12)

A
Gtr. 1 plays Rhy. Fig. 2 summe (see meas. 9)
Gtr. 2 plays Rhy. Fig. 2A summe (see meas. 9)

G let ring

G let ring

A let ring

D

A

G let ring

A let ring

D

A

G let bends ring

A hold bend

G hold bend

A

G let bends ring

A hold bend

G hold bend

A

G

A

D

D.S.  al Coda II 
(go back to **B**)

⊕² Coda II (3:08)

D
Gtr. 1 and 2

G 1

52

53

54

55

56

57

MERLE HAGGARD

CONTINUED FROM PAGE 28

GWA And acoustic players?

HAGGARD Hank Snow [Canadian-born country superstar of the Forties, Fifties and Sixties who died earlier this year—Ed.] has to have been one of the greatest acoustic players of all time. In fact, I patterned a lot of my guitar playing after his. I have really enjoyed his music—as much for his guitar playing as for his voice.

GWA In the past, you've primarily been known as an electric player. Has this changed now with this album?

HAGGARD I've always played Tele on the bandstand and a Martin at home. But I've revamped the band since Norm Stephens joined it. I've got a more traditional country band than I've had in years. For a long time it was more of a rockabilly group—I always had an overpowering rock and roll guitar player with me. We're coming back to a more acoustic and less wham bam-thank-you-ma'am sound, so that people will lean forward and listen.

GWA Along with the Lefty Frizzell material, Roots also includes songs by Hank Williams and Hank Thompson, as well as some new songs you wrote yourself.

HAGGARD Again, the older stuff is to let the folks and the fans know the kind of music I was playing before I came on the scene. With the new songs I'm making a point "Looky here, not only did I do Lefty Frizzell, Hank Williams and Hank Thompson songs back then, but I wrote a couple myself." So, I wrote these songs now with the idea of giving the fans a taste of "what if I'd been there back then and knew what I know now."

GWA You often hear these days that country music is in a bit of the doldrums. Why is this so?

HAGGARD I think it's all motivated by money and has nothing to do with music. It's controlled by advertisers and people like Rupert Murdoch who own 800 stations. They have no clue as to what is good or bad or innovative music. It makes no difference whether you or I like what the radio is playing. We've got no say—we're just the consumers.

GWA The new album is so very spare, with almost no drums at all.

HAGGARD Music has become some sort of overpowering force. I don't know if I'm by myself in this, but I'm sick of hearing that damn drummer. It's in everything you turn on, from the radio to ABC News.

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SLASH

CONTINUED FROM PAGE 42

majority of it, but yes, we knew that was going to stay acoustic. As for why, it just sounds like it's supposed to be acoustic, you know? Just the rhythm of it and so on. It's like, sometimes I write something on the acoustic that I know I'll have to turn around

and make into a hard rock song in order for it to sound right. There's only so far I can go with it on acoustic. But other times, I sit down with an acoustic and the songs just have to stay that way.

GWA A lot of the playing on *Lies* is truly acoustic. Who have been some of your favorite acoustic artists?

SLASH There are a lot of great acoustic players that I really respect, like Chet Atkins—he was a fucking amazing acoustic player. Also Roy Clark and Django Reinhardt. And that whole folk thing—James Taylor, Cat Stevens, Bob Dylan—they're all great players.

GWA Did you use the Epiphone on *Lies*?

SLASH I believe I was still using it at that point. I used that Epiphone a lot in the early days, even on some of the *Appeneuse* stuff, like "Think About You."

GWA And that's the same guitar you got as a 15-year-old?

SLASH Yes.

GWA So you're not the kind of guitarist who refuses to play anything that isn't on the level of, say, a 1940s-era Martin D-28 herringbone.

SLASH Not at all. Just anything that feels right and has a nice, warm resonance to it.

GWA Do you have a collection of acoustics?

SLASH Yes. I've got a couple of Martins, some old Gibsons, my Epiphone, a couple of old Fenders, some nylon-strings. But I don't like to fuss with details and stuff all that much. Whenever I can find a guitar that basically sounds good and isn't going to fall apart if I bang it around a lot, I'll go for it. And so, in the process, I built up a guitar collection. But everything I have, I can use, you know? They're not...

GWA ...locked away in a vault somewhere?

SLASH Right.

GWA In 1998, working with Guild, you designed the Crossroads Double Neck guitar, which is a combination six-string electric and twelve-string acoustic.

SLASH Yes. There are actually two different models: One is a six-string electric combined with a 12-string acoustic, and the other is a six-string electric combined with a six-string acoustic. It just seemed like such an obvious thing to do. Because you see so many guitarists, when they play songs that have a live acoustic part, have to put the acoustic on a guitar stand and lean over it while their electric hangs off their shoulder. It's so awkward.

GWA Apart from that guitar, you seem to have a thing for Guild acoustics.

SLASH Yeah, on most of the later Guns material, like "The Garden" [Use Your Illusion I] I played Guilds. Because Guild would give me stuff. [Laughs]

GWA Are you a fan of the big-bodied models in particular?

SLASH For me, it really depends on the neck and the wood. I mean, I like big-bodied gui-

tar, but a lot of times they sound small you know? My main Guild, the one I record with, is all maple and it sounds really nice. In general, I'm really particular about what I feel comfortable with when it comes to acoustics—things like the action and, most importantly, the way the instrument resonates, and how warm and crisp it is. One of the great things about acoustic guitars, that you can never get out of electrics, is that natural, crisp sound.

GWA Does the acoustic guitar figure into your upcoming musical plans?

SLASH Well, right now I'm getting ready to go into pre-production for my next record, and yes, the acoustic guitar will be part of it. That goes without saying. As far as the record that I want to do, the material that I've been writing, there's the hard-edged stuff that's typical of me, of course. But there's also going to be a lot of diversity. For instance, I want to do something very Asian, like old Chinese music, with a lot of pentatonic stuff. I'll also experiment with African rhythms, passages based on Indian music, some blues stuff and some Spanish stuff. And, you know, whatever else catches my ear.

GWA And the new material is going to be a Snakepit album?

SLASH No. I may just do a Slash record. I'm going to incorporate all the stuff that I've managed to stockpile, as far as musical tastes and so on and so forth, into this project. Things that might not have fit on, say, a Guns N' Roses album, but will work here because I have free reign to do whatever the fuck I want. It's going to be my record.

GGREGG ALLMAN

CONTINUED FROM PAGE 31

G [low to high, E B E G# B E], which he used to play slide. Without fully knowing what I was doing, I made an F chord shape—and that is the second chord of "Melissa." Slide it down a fret and you've got the third chord, and strumming an open chord gives you the natural E, which is the first chord. That is how the song started getting put together. Then I tried to find the second and third chords on a guitar in standard tuning, which is how it was recorded and how it's been played all these years.

GWA That's a great example of how messing around with tunings can open new creative doors for the player.

ALLMAN They really do. Avenues appear that you had never considered. Natural G [low to high, D C D G B D] is my favorite, but there are many others that have the same effect. Just tuning the bottom E down to a D will bring you to a different world, and make your guitar playing a lot fatter.

I started learning about all this stuff in 1967, when my brother and I moved, with our band, Hourglass, out to L.A. I met guys

GREGG ALLMAN

CONTINUED FROM PAGE 83

like Jackson Browne, who was my roommate for a while, and Tim Buckley. All I had known was r&b and blues, and these guys turned me on to a more folk-oriented approach. I learned to Travis pick. Ultimately, I developed my own style, combining folksy-sounding songs with soulful-style vocals. I learned so much and met so many wonderful people out there, and it really broadened my musical horizons. It wasn't long before I wrote "Midnight Rider" and "Come And Go Blues" by Travis picking in natural G, and I don't think I ever would have written songs in that vein had I not gotten involved with the acoustic guitar.

GWA The Allman Brothers' recordings of those songs don't feature any fingerpicking and were played in standard tuning.

ALLMAN Right. But I recorded the original version of "Midnight Rider" on an acoustic tuned to open G on [the 1973 solo album] *Laid Back*. That was how I always heard the song. Scott Boyer, a great guitarist, also played acoustic on that track.

GWA Were you already playing guitar when you arrived in California?

ALLMAN Oh, sure. But I didn't think of the acoustic guitar as something you could make art with. To me, it was something you lightly strummed behind certain songs or picked the blues on, which I often heard my brother do. That was my view of the acoustic guitar until guys like Jackson and Buckley showed me otherwise. I grew up in Nashville, where I had country music shoved down my throat, and I couldn't stand it. At the time, it was all this crying-in-your-beer stuff and the Grand Ole Opry filled with rednecks sitting in these horrible, uncomfortable pew seats. I'm sorry to speak ill of such a place, but it's the truth, and because of all that the last thing I wanted to see was a "Tennessee flat-top box," which is what they call the Martin-style guitar down there.

GWA So you went electric?

ALLMAN That's right. I tried to write songs on electric. But being on the road with our band at the time, the Allman Boys, I was often in hotel rooms without an amp, and the electric didn't sing to me. I didn't realize the deficiency, but my brother did, and I'll never forget what he did to get me my first real acoustic guitar. He traded his favorite road axe—a '56 Telecaster body with a '53 hogback Stratocaster neck, with some kind of crazy booster on the side—for a Gibson J-45. I couldn't believe he did that for me because he loved that guitar, but he had seen legitimate signs of a successful songwriter in me and he knew I needed a boost. And, sure enough, I commenced to writing everything, just pouring out songs, though most of them were crap.

Until I hit on "Melissa." The earlier songs

had nice licks unconnected with anything else, or lame lyrics, like "I wanna swoon with you/under the moon/in June." [laughs] It's not something you're born with, though people seem to think otherwise. I think the only musical talent you can be blessed with—or cursed without—is the ability to carry a tune. You gotta work for everything else. People think I was born with my voice, that I just opened my voice and it came out, but I went to great lengths to develop it. I devoted my whole life to it because I really, really wanted to learn how to sing.

GWA Though "Melissa" was your first keeper you didn't actually record it for years.

ALLMAN I kept "Melissa" in a bag from '67, when I wrote it, until Eat a Peach in 1971. It was one of my brother's favorite songs, but I didn't think it fit in the band. After he died, we were trying to finish up the album and we came up with three songs—"Melissa," "Ain't Wasting Time No More," which I wrote for Duane, and one that Dickey Betts wrote, "Les Bres in A Minor."

GWA And the album ends with the only song Duane ever wrote, "Little Martha," which is such a beautiful and gentle song.

ALLMAN He used to play stuff like that all the time. That was just this little lick that he had, and over a period of about four years I watched him develop into a beautiful song. There would have more like it, I'm sure.

GWA I once heard Leo Kottke play it and he introduced it by saying something like, "I cried when I heard this, because Duane Allman had written the song I always heard in my head but hadn't yet figured out how to play."

ALLMAN Wow, no kidding! That's pretty heavy. My brother loved playing that kind of stuff, and of course I also often heard him sitting around picking and sliding some Robert Johnson or Lightnin' Hopkins songs. Lightnin' was his favorite, by the way, and you can hear some of those acoustic licks in his electric playing as well. But he was always up to something; my brother never got bored. He either had his head in a book, his arm around a woman, or his arm around that guitar—and it sang to him.

GWA What kind of acoustic did Duane play?

ALLMAN For years he didn't have a nice flattop, because he mostly played Dobros and National steels, so he would always rent an acoustic to play in the studio. But eventually he ended up with one of those dark old Martin-D18's. He loved playing the steel guitars, and Dickey Betts ended up with his favorite National—that's it on the cover of his solo album [1974's *Highway Call*]. I wound up with two of his Nationals. I knew I wasn't going to play them properly, and I wasn't going to sell them, either, so I gave one to Clapton and one to Ronnie Wood. I still ended up with two Nationals—I bought one and [blues rocker] Elvin Bishop gave me one—which I like to play around

with.

GWA What acoustic guitars do you like to play the most?

ALLMAN I have a guitar and a recorder in every room of my house, and in my front room I have a Tascam that's always ready to go. The guitars all have light bottoms and heavy tops on them, and some of them are tuned to G, which I like to Travis pick in. My Gibson J-200 stays in that tuning as well, because it sounds so good and fat. I love that guitar, and I have a Taylor and a small Washburn reissue of an 1892 model that's really nice. I've also got a Baby Taylor right behind the couch, where I can just reach over and grab it any time.

I still really like to play the acoustic guitar, though electric guitars and me have parted ways. It's like having a dragon on a leash. Those things scare me. You can't make up for talent and chops with volume. I will guarantee you that I understand about tone and all that, and I know well that a really, really good guitar player adds a hell of a lot to a group. It's just that electric guitar players are so crazy, man. Just give me an acoustic, thank you very much.

ALAN PAUL

DICKY BETTS

CONTINUED FROM PAGE 82

Pickett Aretha Franklin, Ons Rush and others—Ed.] Getting a good acoustic sound in the studio can be tough, and Duane could do it much more easily and quickly than me at that point.

GWA As an acoustic guitarist, you seem to have a thing for bottleneck playing.

BETTS I've always enjoyed it. Even with Duane, I often played the slide parts. I never cared as much for electric slide, and I completely lost my taste for it after Duane died and I was forced to play his parts on "Statesboro Blues" and all those songs. That soured me on it, but I still love acoustic slide. When the Brothers would do an acoustic set, we would usually flip roles and I would play slide and Warren Haynes, or whoever the other guitarist at the time was, would play standard.

I play in open tunings—sometimes straight E but generally open G [low to high, D G D G B D], which is really the most traditional country blues sound. Duane preferred the E tuning, which is a little brighter.

GWA You can hear that traditional sound on "Pony Boy," perhaps your greatest slide showcase.

BETTS That has a real strong Robert Johnson influence. Like a lot of his stuff, you strum the 2/4 in with the notes, building a rhythm even while you pick the higher notes. The humor in the lyrics was inspired by Blind Willie McTell. It's based on a true story about my uncle, who, according to family lore, would take his horse out when he went drinking to avoid DWI charges.

That musical style is based on what used to be called "Black Bottom" blues. The name refers to the fertile black soil of the Mississippi Delta; "bottom" is just a term country people have always used. Unfortunately, people misunderstood "Black Bottom" as having racial or minstrel show overtones, so it's fallen out of favor. But I've always enjoyed playing in that style, and back in the early days of the Brothers we used to hang out with John Hammond, Jr., quite a bit, and he taught us a lot about traditional country blues playing.

QWA One great Delta blues tune you like to play is Robert Johnson's "Come On In My Kitchen."

BETTS We didn't record that until [1991's] *Shades of Two Worlds*, but Duane and I used to do it all the time; we made up our own arrangement. Robert Johnson's original version doesn't move off the "I" chord much, so we put the chords for "Key to the Highway" to it and I made up a vocal melody. Duane recorded a similar version with Delaney and Bonnie [on 1971's *Motel Shot*].

QWA You did a similar rewrite of Blind Willie McTell on "Midnight Blues," from 1992's *An Evening with the Allman Brothers Band*.

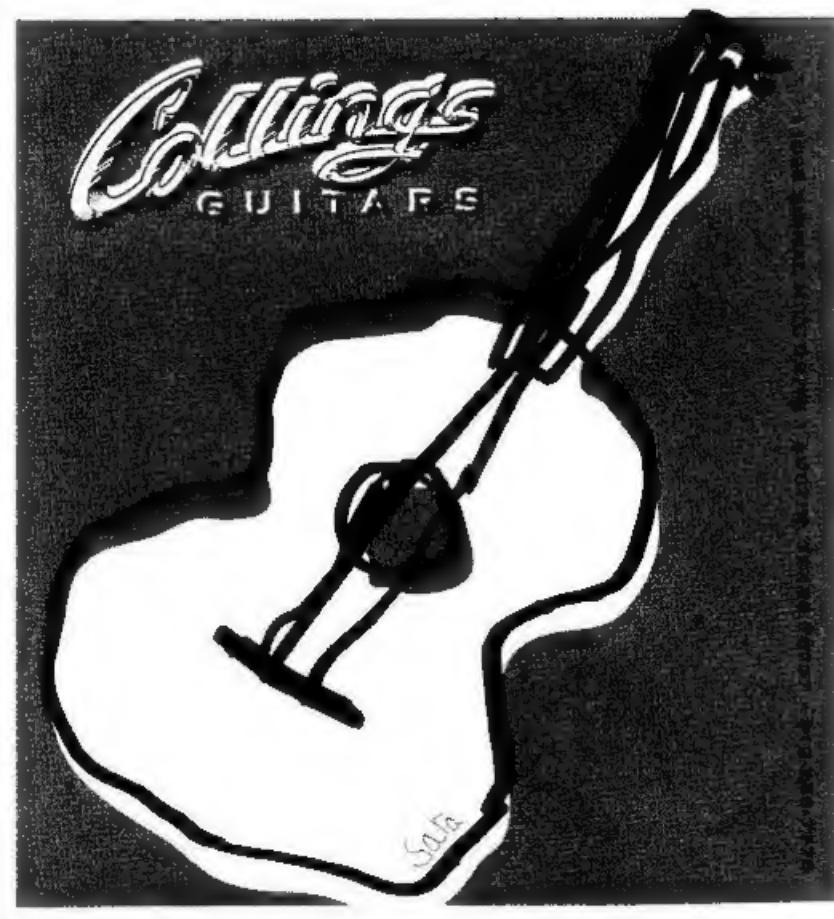
BETTS I actually made up three verses to go along with one verse I took from him. One night we were doing an acoustic set, and I just decided to play his song—he called it "Blues at Midnight"—from memory, but I hadn't listened to it in a very long time. I thought I was just adding some of my own original lyrics to McTell's version, but when I went back and listened to it it turned out I wasn't even close. I had made up my own lick instead. If I'd left his one verse out, it would have been a completely new song.

QWA Blind Willie McTell played sort of a ragtime-blues style that differed greatly from that of Robert Johnson and the other Delta blues guys. It seems to me that the thing that makes your playing unique is the way you fuse the two approaches.

BETTS He played 12-string, which made it different right off the bat, and he put a lot of humor into his music, which I also have always liked. I liked him from the minute I first heard him, and when I found out he was from Macon, Georgia, where we lived at the time I really listened to him. I was even more attracted to exploring his music.

QWA One of his greatest songs was "Statesboro Blues," which became an ABB staple.

BETTS Yeah, but to be honest, we heard Taj Mahal's version first, and that's where we got the idea to do it. In fact, we used to laugh at Duane because he was just learning to play slide when we started doing that song, and he pretty much just lifted Jesse Ed Davis's solo from Taj's version. But I think it's fair to say we took the ball and ran with it, and made that into our own song.



QWA Your acoustic version of "In Memory of Elizabeth Reed" features some really nice departures from the original band studio recording. How did that arrangement evolve?

BETTS That was completely impromptu. We arrived at a record industry convention where we were supposed to play 30 minutes, and they asked us to double it because someone hadn't shown up. We only had four or five songs planned, so we just started tossing ideas around and ended up doing completely off-the-cuff acoustic versions of "Southbound," "Elizabeth Reed" and a few other tunes. The differences you hear in the song are just natural things that happened as we played. It was very loose—like when you have a friend over to your house and you pick up two guitars and just start jamming some stuff out.

QWA You really explored both your acoustic and country sides on your solo album, *Highway Call*.

BETTS Right. I grew up playing "string music"—which is now called bluegrass—with my family. My father was a fiddle player, and I think I got a lot of my melodic knack from him. You know, one time Merle Haggard, who didn't know us from spit at the time, heard me play a blues solo and said, "That boy's daddy was a fiddle player."

Anyhow, I got back to some of that stuff on *Highway Call*. There's one tune, "Let

Nature Sing," that is completely acoustic. I had some friends called the Poindexters, a bluegrass band, and we used to go over to their feed store and have these Saturday night jams. They evolved into pretty big events, with 1,000 people showing up, and I had them record with me on that song. I really enjoyed making that album, and I am thinking very seriously about making an acoustic-based record this winter, featuring some old-time blues and some new versions of my instrumentals.

QWA I understand you particularly favor vintage small-bodied Kalamazoo acoustics, which were made by Gibson.

BETTS Right. I've got three of them: a 1929, a 1937—which I usually play on stage—and one from the Fifties. Those three-quarter-size guitars really sound great for slide because they have a harder-edged, more percussive sound. Because of that, and the fact that they were cheap, working-man guitars, Robert Johnson and lots of the other old guys played them. At the time, Gibson didn't even want to put their name on them, but they have really held up well.

My favorite acoustic for standard picking is probably a 1950 blonde Gibson J-50, and I've got a couple of Alvarezes that are great working guitars. They're good for the studio because they're not temperamental like these antiques are.

HOT TUNINGS with JOHN RZEZNICK

What's in "Name"?

For me, everything begins with the tuning—the way it affects the sound of the guitar and sets up the foundation for what I can eventually turn into a song. Different tunings also evoke different moods, and can profoundly influence the vocal melody.

When I'm experimenting with a newly-discovered alternate tuning, there's no particular tack that I take in terms of steering the tuning into a pop-type song. I just play and experiment; if it feels good and sounds good, I keep going. Musically speaking, I'm flying by the seat of my pants because I've never really studied music theory. Like many rock musicians, I rely solely on my ears and intuition.

I initially became interested in experimenting with open tunings because, as the guitarist in a three-piece band, I needed to do whatever I could to make the guitar parts sound full. That's what sparked the idea to tune the top two strings to the same pitch, as I do in "Black Balloon," "Slide" and the song that is the focus of this month's column, "Name." I'm always trying to come up with huge-sounding guitar parts that utilize open strings and simple one- and two-finger chord shapes, and altered tunings enable me to do so while creating fresh sounds. Guitar parts that are easy to play also help me tremendously when the Goo Goo Dolls perform live, because I need to put most of my energy into singing.

FIGURE 1 illustrates the intro to "Name," in which those "one-finger" chords I mentioned are especially important: They're all I use for the first four bars. The tuning for this song is, low to high, D A E A E E. While the low A and high E strings remain the same, the low E goes down a whole step to D; the D string goes up a whole step to E; and the G string goes up a whole step to A. Finally, the B string is replaced by another high E string (and tuned up to E).

In bars 1 and 2, I fret notes on the sixth string while picking and sustaining the open higher strings—in bar 3, I shift over to the fifth string, and then return to the sixth string to play a descending

bass pattern for the F#m7 and A5/E chords. The verse part is played essentially the same way as the intro. Every time I play the song, I change the picking pattern slightly—it depends on how "fancy" I feel that day.

In bars 5-8 of this section, I play "chordal" riffs which create an inherent melody. I start off in bar 5 in the fifth position with my index finger on the fifth fret of the fifth string, which I pick along with the open low D string. I hammer on the next note at the ninth fret with my ring finger, then bare the note at the seventh fret on the D string with my index finger. The next note, at the ninth fret on the D string, is hammered on with the pinky. Then, the stacked ring-finger-and-pinky shape on the fifth and fourth strings at the ninth fret slides up to the 12th fret, moving into the next bar. In bars 7 and 8, I play a similar pattern, but vary the melody

slightly at the end of the figure.

This melody is also incorporated into the chorus section, as illustrated in FIGURE 2. The chorus begins with the similar stacked shape on the bottom two strings, and, in bar 4, I reincorporate the melodic figure from the end of the verse.

When playing the acoustic guitar, I have a different approach to the use of open tunings than I do with the electric. The alternate tunings I use on electric are less drastic: I'll tune the B string up to C, the high E up to F#, or the low E down to D. I use banjo tuners on my electrics because they enable me to instantly change the tuning of a string. Lately, I've also been tuning the low E string down to C. It sounds cool, but it wobbles all over the place.

FIGURE 1 "Name" intro
Tune in open DAD2 (low to high: D A E A E E)

FIGURE 1 shows a guitar tab for the intro of "Name". The tuning is open DAD2 (D A E A E E). The tab shows three chords: F#m7, A5/E, and DAD2. The first two chords are played in the 5th position, and the third is in the 6th position. The tab includes a tempo of J = 74 and a key signature of one sharp.

FIGURE 1 shows a guitar tab for the intro of "Name". The tuning is open DAD2 (D A E A E E). The tab shows three chords: F#m7, A5/E, and DAD2. The first two chords are played in the 5th position, and the third is in the 6th position. The tab includes a tempo of J = 74 and a key signature of one sharp.

FIGURE 2 "Name" chorus

Double-time feel $J = 148$

FIGURE 2 shows a guitar tab for the chorus of "Name". The tuning is open DAD2 (D A E A E E). The tab shows three chords: EAD4, DAD2, and F#m7. The first two chords are played in the 5th position, and the third is in the 6th position. The tab includes a tempo of J = 148 and a key signature of one sharp.

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TULL TALES with IAN ANDERSON

Brick Layering

I've often been asked how I play the arpeggiated intro to "Thick as a Brick." This part always seems to baffle guitarists, but in reality, it couldn't be simpler. Believe me, if it was as complicated as many believe it to be, I wouldn't be able to play it!

First off, keep in mind that when I come up with my guitar accompaniments, I often like to use one or more open strings and then juxtapose these with simple one- or two-note harmonies on other strings. The reason this approach works so well for me is the same reason it works for [Black Sabbath guitarist] Tony Iommi—keeping the harmony broad and simple allows you to create an open canvas on which you can paint a lot of melodic detail. Conversely, as soon as you start putting in rich textures and complex chords, you don't have a lot of places to go with the melody without running afoul of some harmonic implication that is inherent in the chord structure.

The arpeggiated acoustic guitar parts on "Thick as a Brick" were conceived with this principle in mind. The intro is built around a motif that uses a simple D5 chord, with the guitar capoed on the third fret (FIGURE 1) as the foundation. Believe it or not, I work off that shape throughout the whole intro and verse sections.

For example, look at the first measure of the intro, which is depicted in FIGURE 2. Notice that I keep the open D string ringing throughout the part. Since I have my ring finger free, I'm able to easily add the C# color tone on the fourth fret of the A string. In the third measure, I take the exact same idea but move it up three semitones (half-steps), just to create something more chordally interesting.

When I wrote "Thick as a Brick," I came up with the guitar motif first, and then I had the challenge of planting a melody around it. Needless to say, it's much easier to write a melody when you're working around this type of "open" chordal idea—you

have many more options.

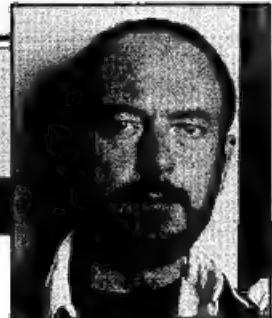
During the verses (FIGURE 3), I use a call-and-response type of approach in which I strum chords behind the vocals and "answer" them with the original guitar motif.

During the chorus (FIGURE 4), I use suspended chords which, when played on acoustic guitar, make the progression sound much richer and fuller. I often intersperse suspended seconds and fourths with major chords, because I like the simple harmonic tension and release that these voicings create.

Lastly, I play all the guitar parts—even the arpeggiated ones—with a pick. I have to say that a pal of mine, English folksinger Roy Harper, influenced me in this direc-

tion. His guitar work taught me

that you can use a pick to play parts that are usually fingerpicked and still cover a lot of ground. He'd play chords and pull out the occasional notes that would create extra harmonic movement. On a basic level his playing taught me that there was an alternative to just strumming chords. I also realized that you didn't have to play a complete melody or a detailed fingerpicking pattern to make an accompaniment sound interesting. [A fine collection of Roy Harper songs, *Hats Off*, was recently released on *The Right Stuff*—Ed.]



Note: All examples are to be played with a capo at the third fret.

All chord shapes and tablature positions are relative to the capo.

All notes and chords sound a minor third higher than written (key of F).

FIGURE 1



FIGURE 2 "Thick as a Brick" intro



FIGURE 3 "Thick as a Brick" verse

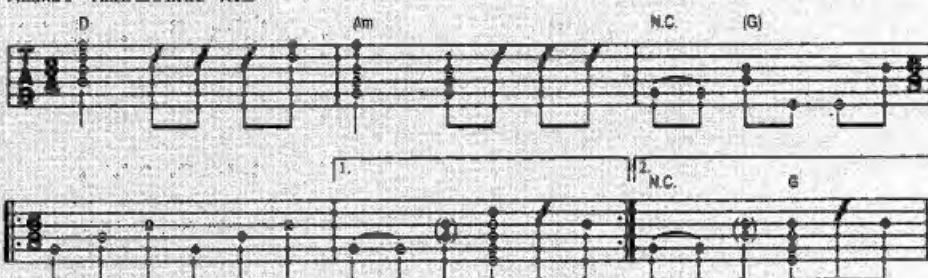
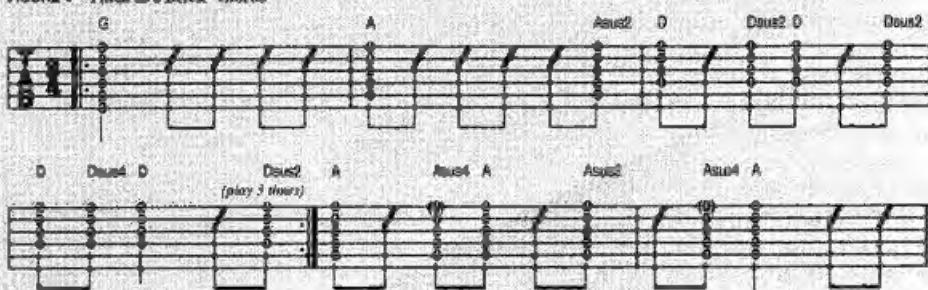


FIGURE 4 "Thick as a Brick" chorus



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U.S. STEEL with WOODY MANN

LONNIE JOHNSON: "Life Saver Blues"



Lonnie Johnson (1889-1970) was one of the few guitarists of any era to enjoy popular and artistic success in both jazz and blues. As a jazzman—he played with both Louis Armstrong and Duke Ellington, and recorded a series of great duets with guitarist Eddie Lang—he possessed a sophisticated sense of harmony and swing. He applied these to his blues playing, creating a unique, polished sound that was a major source of inspiration for many guitarists, including Robert Johnson, whose "Malted Milk Blues" (covered by Eric Clapton on his *Unplugged* album) is an adaptation of Johnson's "Life Saver Blues," presented in this month's column (FIGURE 1).

"Life Saver Blues," recorded in 1927 and available on *Roots of Robert Johnson* (Yazoo Records), is a three-chord 12-bar blues in the key of D. The tuning is a modified dropped-D tuning (low to high: D G D C B E), with the fifth string tuned to G instead of the usual open A. That G note affords Johnson (Lonnie) the luxury of playing single-string runs and chord grips in various places on the neck without having to worry about fretting the tonic note of the IV chord (G). This is a tuning that Johnson used on most of his recordings, and it is one worth experimenting with.

The fingerpicking is notated as two independent parts: The bass notes, played by the thumb, are written with the stems pointing downwards, while the melody, played by the fingers, is indicated with upward stems. There is no consistent pattern to the pick—it is the various ways the two lines "play off," or syncopate against each other that gives the song its rhythm and swing. Sometimes the bass drops out (as in meas. 3 and bars 13-16), while in other places the bass becomes more syncopated and plays on the upbeat (meas. 4). The single-string riffs, based on the chords, create a sense of resolution as they move through and into the chords (as in bars 22-24). I have transcribed two typical choruses that illustrate many of Johnson's

trademark melodic riffs and rhythmic pickingsyncopations.

Obviously, if you are to gain a real understanding of Lonnie Johnson's style you must listen to his original recordings. His

musical sophistication, his unique sense of vibrato and phrasing, must be heard to be appreciated.

FIGURE 1 "Life Saver Blues"
"dropped-D/dropped-G" tuning (low to high: D G D C B E)

A 1st Chorus

Swing Feel (J7 - J2)

D6

Fingerstyle

1 2 3 4 5 6 7 8 9 10 11 12

D7 G D D7 A7

Gm F#7 F7 A7

B 2nd Chorus

13 14 15 16 17 18 19 20 21 22 23 24

G A7

D F#7 F7 A7

22 23 24

Veteran recording artist Woody Mann, the founder of International Guitar Seminars (www.guitarseminars.com), is the author of many acoustic guitar instructional books and videos. Check out Woody's website: www.woodymann.com.